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LITERATURE AND ART

IN

GREAT BRITAIN

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AN HISTORICAL VIEW

OF

LITERATURE AND ART

IN

GREAT BRITAIN

FROM THE ACCESSION OF THE HOUSE OF HANOVER

TO THE REIGN OF QUEEN VICTORIA

BY

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MURRAY GRAHAM, M.A.

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PREFACE.

An historical account of a nation's Literature and Art appears entitled to consideration as an important part of its general history. Connected narratives of public events, their motives, incidents and results, form the usual material of historical composition, a department of writing in which it has been the practice, if not altogether to ignore, at least to treat in a very summary manner, the literary and æsthetic development of the national thought and taste. This defect, if such it be, has to some extent been supplied, though in a detached and irregular way, by the separate treatises and biographies which have been at different times published. In the following pages I have endeavoured to remedy the inconvenience arising from so much want of connection in the sources of our knowledge of the Literature and Art of Britain, as developed in their finer and more popular forms during the most recent period of its annals.

The productions of living authors and artists have as a rule been excluded from this Historical View; experience proving that the oscillations of opinion and taste require a few years to steady themselves, so as to admit of even an approximately correct estimate being formed of the productions either of literature or of art.

For the sake of distinctness, and to give such precision of treatment as may render the work useful as well as interesting to the reader, I have handled the several branches of the subject—Literature, Architecture, Painting, and Sculpture—separately; illustrating each by occasional passages of poetry and prose, while studying also to preserve a certain unity of treatment by remarking, where it occurs, their mutual bearing upon one another.

At the risk of sometimes going over ground already occupied by biographies and other books, I have referred to literary compositions as well as to works of art in their several divisions in a chronological sequence; availing myself of the most accurate information to be had as to facts and dates in books of authority, whether of old or more recent date. Without pretending to much originality or novelty, I venture to hope that some things may have been put in a new light, and some matters noticed which have not hitherto received attention.

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To give a beginning and an end to the historical period fixed upon, the Accession of the House of Hanover and the Reign of Queen Victoria have been taken as limits; but it is not my intention to make the treatment of the subject in its various divisions so sharp and arbitrary as to be bounded either at the beginning or the end by a particular year. Thus the poetry of Pope commencing in the reign of Queen Anne, the notice of it begins in that reign, while the chapter on dramatic literature takes a retrospective glance over the preceding reigns; and the survey of architecture requires, from its bearings and connection, some reference back to the time of Jones and Wren. As regards the schools of painting and sculpture in Great Britain, both take their rise after the accession of George I.

Literature, in the more extended sense of the term, may be held as comprehending, in addition to other literary compositions, works of philosophy, science, politics, ethics, theology, law and medicine. It is proposed to exclude such branches of composition from the present work, and to restrict it to the following;—History and Biography, Fictitious Narrative, Poetry, The Drama, Periodical Writing and Essays on literature and life and manners, with a short concluding chapter on Epistolary Writing and books of Voyages and Travels.

Art is viewed in its three principal phases of Painting, Sculpture and Architecture; Architecture taking precedence historically of the other two, as having been earlier cultivated and practised by native artists.

I have been led by the interest of this part of the subject to add to the historical notices more criticism than was at first intended. It has been justly observed by a modern critic, that 'Art, like poetry, is addressed to the world at large, not to a special jury of professional masters;' and I may perhaps indulge the hope that the critical remarks made in the course of these notices will be found to be in accordance with what Mr. Addison,[1] when speaking of the laws and rules of art, calls 'the general sense and taste of mankind,' and at the same time not altogether out of accordance with the opinion of professors of art.

Assuming a previous general education, some special training may be requisite, in art at all events, if not also in literature, to found an exact knowledge of the qualities that go to constitute a good building, picture or statue. But, thanks to the increased opportunities in recent years of acquiring instruction [illegible]ans of public institutions, professional dis-

[1] *Spectator*, No. 29.

courses and books, access to galleries and collections, and foreign travel, the 'layman in art' has it in his power to attain a certain training both of eye and mind, and also a certain amount of knowledge, which if not actually technical, is yet such as to enable him to distinguish the right and true in art from the false and meretricious. As Dryden is said to have discovered towards the close of his life, after the public judgment had been improved by his many critical dissertations on literature, that his readers were at last made too skilful to be easily satisfied, so it may have happened in the present day that non-professional critics in art have acquired and been gradually taught some little knowledge of the subject.

The standard of taste in matters of art as in literature would seem to be of complex character, and to have relation as well to the opinion of those who read books, employ architects and buy pictures, as to the opinion of the literary men and artists who produce the works. The professional and the lay element, the trained taste of the former and the appreciative judgment of the latter, act and re-act upon each other, teaching and being taught alternately. And a standard of taste is thus imperceptibly formed by the combined operation of sound and skilful training on the part of authors and artists,

and a discerning appreciation in a fair and liberal spirit on the part of the public. This standard comes to be of practical application in an Historical View such as the present, which in its survey of the productions of literature and art proceeds necessarily upon the plan of selection rather than of a complete or very full enumeration.

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OF

BRITISH LITERATURE AND ART

INTRODUCTORY CHAPTER.

On the condition generally of Literature and literary men, and of Architecture, Painting, and Sculpture in Great Britain upon the Accession of the House of Hanover.

I. LITERATURE.

THE accession of the House of Hanover to the throne of Great Britain, in the year 1714, however important in a constitutional point of view, is not usually considered to have exercised a beneficial influence upon literature. George I. and George II., Germans by birth, education, and habits, showed very little regard for literature and the arts; the upper and educated classes, with few exceptions, following in this the example of the Court. At the same time it must be acknowledged, in so far as regards the encouragement of literature by the employment under government of literary men, that, in the early years of the reign of George I., before the time of Sir Robert Walpole's administration,

What encouragement given to men of letters.

such of them at least as professed Whig principles, appear to have been fairly considered. Addison was for a short time secretary of state, while Steele, Tickell, Congreve, Rowe, and Ambrose Phillips, received appointments and sinecure offices. Dr. Edward Young, author of 'Night Thoughts,' was one of the very few literary men, even of the Whig party, who received a pension from the crown during the administration of Walpole. In the Pelham administration Fielding was rewarded for his writings in support of the government (through the advocacy of a friend in the Treasury) with the office of a Middlesex Justice of peace, then paid by fees and not much respected.

It fared worse with the wits of the Tory party. Dr. Arbuthnot, author of the 'History of John Bull,' was deprived of his office of court physician.[1] Prior, who with the authority and appointments of ambassador plenipotentiary had conducted the negotiations for the treaty of Utrecht, and Gay, who was secretary to Lord Clarendon, in 1714 when ambassador at the Court of Hanover, were obliged to have recourse to the aid of political friends, in the form of subscription editions of their poems—an aid which was very liberally afforded.[2]

Dedications of

During a great portion of the 18th century flat-

[1] To Arbuthnot and many of his friends might have been applicable the lines in Lord Lytton's sarcastic little comedy of *Walpole*:—

> For the Tories their Jacobite leanings disgrace,
> And a Whig is the only safe man for a place.

[2] Before the death of Queen Anne, Gay had dedicated his *Shepherd's Week* to Lord Bolingbroke, which was considered by Dean Swift as the crime that obstructed all kindness from the House of Hanover.—Johnson's *Life of Gay*.

tering dedications occupied an important position in literature. Sir Richard Steele in the dedication of his play of 'Grief à la Mode' to the Countess of Albemarle, calls the right of dedication a 'poetical English liberty—an ancient charter by which the Muses have always a free access to the habitation of the Graces.' His dedication of the 'Conscious Lovers' to George I. was rewarded by a gift of 500*l.* The patronage of authors by influential persons, sometimes granted from friendship and benevolence, more frequently as the price of laudatory dedications, continued beyond the time of Lord Chesterfield and Dr. Johnson; although, in compositions of the early part of the 18th century, symptoms appear of author and patron becoming mutually tired of the custom.[1] Thus Dr. Young, while himself dedicating in every direction, complains (in the first satire of his 'Love of Fame'), Literary works.

> Shall Poesy, like Law, turn wrong to right,
> And dedications wash an Ethiop white?

It is to the credit, however, of the literary men of the day that dedications appear to have been sometimes made from gratitude for past, as well as from expectation of future favours. In the dedication, for example, of Fielding's 'Tom Jones' to the Hon. George Lyttelton, one of the commissioners of the treasury, the author intimates this as his motive; stating that but for the substantial assistance he had received from him and from the Duke of

[1] Thomson's *Castle of Indolence*, 2nd canto.

Bedford, while composing it, the work would never have been written.

No patronage of literature by a reading public.

As yet there was no reading public, at least not to the extent of securing to a popular author a certain income from the sale of his works.[1] There being no general diffusion of a taste for literature, the patronage of a wide circle of purchasers of books had not yet arisen to supply the place of the patron. In this intermediate state the bookseller became at once patron and master. To be employed in writing wearisome compilations of science and history, or in performing whatever task the booksellers might set him, was the nearly inevitable fate, not only of the Ned Purdons of the time, but of every one who made literature his profession.[2] Of this memorable examples are afforded in the records of the early career of Goldsmith, of Smollett and Fielding, and of Dr. Johnson. The following view of matters in the reign of George II. is probably not exaggerated :—

> Deign on the passing world to turn thine eyes,
> And pause awhile from letters to be wise.
> There mark what ills the scholar's life assail—
> Toil, envy, want, the patron, and the jail.
> See nations, slowly wise and meanly just,
> To buried merit raise the tardy bust.'[3]

[1] It may be no test of the number of persons who then read in their own houses, but in July 1759 only five readers attended the public reading-room of the British Museum.—*Official Account.*

[2] Edward Purdon, whose memory is preserved in Dr. Goldsmith's epitaph, was an Irishman, educated at Trinity College, Dublin, who wasted his patrimony and became a foot-soldier. He afterwards had recourse to literature, and translated Voltaire's *Henriade.—Goldsmith's Works*, edition 1791.

[3] *Vanity of Human Wishes*; 1749.

Sir R. Walpole's ascendancy unfavourable to literature.

The ascendancy and known opinions of Sir Robert Walpole were also unfavourable to literature and to men of literary talents. As they had no influence at Court or in Parliament, he neglected them; and as they tried occasionally to influence public opinion by argument or wit, he made them objects of suspicion and ridicule. But in so doing Walpole, adroit as he was, reckoned without his host, for the downfall of his administration was certainly hastened by the attacks and sarcasms of the wits whom he had made his enemies. His mode of living in the country, where fox-hunting and drinking occupied most of the time, evinced a disregard for literary refinement and culture which his taste in pictures and his collection at Houghton could not make up for. In a letter to Horace Walpole, then living with his father at Houghton, the poet Gray, his fellow-student at Cambridge, writes:—

Sept. 1737.

I sympathise with you in the sufferings which you foresee are coming upon you. We are both at present, I imagine, in no very agreeable situation; for my part I am under the misfortune of having nothing to do, but it is a misfortune, which, thank my stars, I can pretty well bear. You are in a confusion of wine, and roaring, and hunting, and tobacco, and, heaven be praised, you can pretty well bear it; while our evils are no more, I believe we shall not much repine. I imagine, however, you will rather choose to converse with the living dead that adorn the walls of your apartments, than with the dead living that deck the middles of them, and prefer a picture of still life to the realities of a noisy one.[1]

Should literature not have made much advance in England during the first half of the 18th

[1] Mason's *Life and Works of Gray.*

Brilliant and original works of this period.

century, it cannot be considered to have ebbed so decidedly, or the age to have been so dull, as some writers will have it. Several of the most brilliant productions of authors usually set down as belonging to the so-called Augustan age of Anne, but who survived her reign for a considerable time, appeared in the thirty years between 1715 and 1745. Such were 'Gulliver's Travels' and other original works of Dean Swift, and the sparkling 'Beggar's Opera' of Gay. Pope's 'Rape of the Lock,' the 'Dunciad,' and almost all his essays and epistles, were published between 1714 and 1742. Defoe's 'Robinson Crusoe' and his other works of fiction, appeared in the ten years following 1719. The principal novels of Fielding and Smollett were written during the reign of George II. And early in the same reign two poets of the northern part of the island, Ramsay and Thomson, disregarding (perhaps in ignorance) the trammels of the classical school of Pope, produced poetry of an original cast, appealing more directly to nature and human sympathies.

Influence of Pope on literature, whether favourable.

An age so illustrated can hardly, in a literary point of view, be called dull or trivial; and yet, with all this, it was not, particularly as regards poetry and critical taste, progressive. This was partly owing to the ascendancy of Mr. Pope and his style of poetry and criticism, which, although not formed upon, was to some extent influenced by, the manner of Boileau and other French writers of the age of Louis XIV. The characteristics of this school were justness and precision of thought, neatness and point

of expression, rather than strong imagination or elevated sentiment.[1]

The sway of Pope in the realm of letters was as great as had been that of Dryden in a time gone by. Of the respect shown for him personally by his fellow-citizens of London, the following instance may be given, as recorded in Northcote's 'Life of Sir Joshua Reynolds:' In the year 1741, about a year before Mr. Pope's death, Reynolds had been sent by his master Hudson to make a purchase for him at a picture sale;—

> Reynolds was standing by the auctioneer, when he perceived a bustle at the farther end of the room, near the door. He soon heard the name of 'Mr. Pope, Mr. Pope,' whispered from every mouth, for it was Mr. Pope himself who then entered the room. Immediately every person drew back to make a free passage for the distinguished poet, and all those on each side held out their hands for him to touch as he passed. Reynolds, although not in the front row, put out his hand also under the arm of the person who stood before him, and Pope took hold of his hand, as he likewise did to all as he passed.

[1] 'It seems to be a mistake to assume that the classical school of poetry (deriving its spirit and character chiefly from the ancient Roman) first arose in England after the Restoration, under the influence of the imitation of the French, which then became fashionable. The most that can be said is, that the French taste which became prevalent among us may have encouraged its revival; for undoubtedly what has been called the classic school of poetry had been cultivated by English writers at a much earlier date; nor is there any reason to suppose that the example of the modern poetry of France had any share in originally turning our own into that channel.'—Craik's *English Literature and Language*, ii. 117.

The influence of Pope extended beyond his life, to nearly the end of the 18th century. Not to mention numerous imitators, whose productions are now forgotten, his style is to be traced, 'with a difference,' in the nervous verse of Johnson, in the personal satire and vigorous invective of Churchill, in the melodious measures of Goldsmith, in the 'Pleasures of Memory' of Mr. Rogers, in the 'Baviad and Mæviad' of Gifford, the 'Pursuits of Literature' of T. J. Mathias, and in the 'English Bards and Scotch Reviewers' of Lord Byron. But with all this influence over opinion, the school of Pope, however beneficially it may have acted upon language and versification, was too artificial and critical to be of great benefit to literature as a suggestive and inspiring style of poetry. With the exception of a comparatively small portion of his poetry, the tendency of his writings and canons of criticism went rather to cramp imagination and feeling than to lend wings to either.

The English poets of a subsequent generation no doubt partially emancipated themselves from the restraints of this school. Such were Thomson, Collins, Cowper, and Burns. At the same time it is worthy of observation how Cowper, while himself adopting a new style of writing and versification, never lost his inbred reverence for Pope and his contemporaries. This feeling evidently discovers itself in the following lines, although we mark the independence and boldness of the view Cowper ventures to take of the character of Pope's poetry. Referring to the writers who had the merit of puri-

fying, in the reign of Anne, the literary taste of the nation, he thus characterises the leading authors of that age :—[1]

> In front of these came Addison. In him
> Humour, in holiday and sightly trim,
> Sublimity and Attic taste combined
> To polish, furnish, and delight the mind.
> Then Pope, as harmony itself exact,
> In verse well disciplined, complete, compact,
> Gave virtue and morality a grace,
> That, quite eclipsing pleasure's painted face,
> Levied a tax of wonder and applause
> Even on the fools that trampled on their laws.
> But he (his musical finesse was such,
> So nice his ear, so delicate his touch)
> Made poetry a mere mechanic art ;
> And every warbler has his tune by heart.
> Nature imparting her satiric gift,
> Her serious mirth, to Arbuthnot and Swift,
> With droll sobriety they raised a smile
> At Folly's cost, themselves unmoved the while.
> That constellation set, the world in vain
> Must hope to look upon their like again.

II. ARCHITECTURE.

In the early part of the 18th century the favourite and usual style of architecture for new buildings in England was that form of classical architecture usually called Palladian. The course through which this ascendancy of the Palladian or Italian style was arrived at is sufficiently obvious. The early English

Palladian style, how introduced in England.

[1] Cowper's *Table Talk*, book i.

Sketch of early English architecture.

or Gothic style of building (of a more marked architectural character in point of construction and otherwise in ecclesiastical than in secular buildings) had followed close upon the introduction in the 11th and 12th centuries of the Romanesque and Norman. In ecclesiastical architecture, the pointed Gothic, however derived, soon became prevalent, the best examples of English Gothic being in the pointed style.[1] Towards the commencement of the 16th century it had become debased in manner, and its pointed arching became lowered and flattened. During the reigns of Henry VIII. and Elizabeth, what has been called the Tudor style in civil and domestic architecture took the place of the older English and more castellated style; adopting, after the date of the Reformation, more or less of Italian detail.[2] For about a century and a half subsequent

[1] In Scottish Gothic buildings the round arch continued in use much longer than in the southern part of the island, and up to the time of the Reformation was not unfrequently introduced along with the pointed arch in the same edifice.—Billings' *Baronial and Ecclesiastical Architecture of Scotland.*

[2] In one of Pope's letters to Lady Mary Wortley Montagu (1718), a curious description is given of an old English country house in which the poet was then living, 'that seemed to have been built before rules were in fashion; the whole is so disjointed, and the parts so detached from each other, and yet so joining again, one can't tell how, that (in a poetical fit) you'd imagine it had been a village in Amphion's time, where twenty cottages had taken a dance together, were all out, and stood still in amazement ever since.' From the porch to the 'venerable tower, so like that of the church just by that the jackdaws build in it as if it were the true steeple,' everything is irregular. The great hall is high and spacious, lighted by one vast arched window, coloured with scutcheons of painted glass, but now so uninhabited and dreary

to the Reformation there does not seem to have been much ecclesiastical building in England, the supply of churches handed down from Roman Catholic times being sufficient for the demand; so that it was chiefly in secular architecture that this transition style manifested itself. The main forms and features of early English building, modified perhaps but still existing—square or round towers surmounted by little turrets, lofty gables, roofs frequently embattled and of a much higher pitch than was usual in the south of Europe, were adhered to; more or less enriched, some will say beautifully, others fantastically, with door and window ornament, balustrades, and other classical details. Longleat, Wollaton, Hatfield, Caius College, and other buildings at Cambridge and Oxford, Burleigh, Holland House, Heriot's Hospital at Edinburgh, Drumlanrig in Dumfriesshire, are examples of this style, which extended, with an increasing tendency to Italian detail, through the reign of James I. The houses of the nobility were often built with quadrangles like the colleges of Oxford and Cambridge, which had many features in common with the great houses and halls in the country.

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that 'it was but t'other night an owl flew in hither and mistook it for a barn.' The hall lets you into the parlour, furnished with historical tapestry, whose marginal fringes confess the moisture of the air; and next to this come a pigeon-house, brewhouse, green and gilt parlour, chaplain's study, servants' hall; 'and by the side of it, up six steps, the old lady's closet, which has a lattice into the said hall, that while she said her prayers she might cast an eye on the men and the maids.' On the ground floor were twenty-four apartments.

Reigns of Elizabeth and James I.

Although appearing in a rather questionable shape, as regards purity and correctness of style, there is something very picturesque and pleasing in the fanciful richness and adornments of the buildings of this age. In spite, too, of their Italian features, they possess a general character much more truly English than either the Palladian that came after, or the pure Gothic of the preceding age, which at the same period was common to France and Germany as well as to England. In the earlier of the Tudor buildings foreign architects seem to have been employed.[1] But from the close of the reign of Elizabeth and to the commencement of the 18th century, architecture, in its highest walks, came to be an art exercised by the heads and hands of native artists.

Inigo Jones.

In the person of Inigo Jones, who flourished in the reigns of James I. and Charles I., England possessed an architect skilled in his profession, accomplished by foreign travel, and inferior to no other of his time. The earlier works ascribed to him were mostly in the transition manner of building, massive in their features and picturesque in their enrichment. In his later works he pursued the direction to which his art had been tending, and produced designs more decidedly Italian and classical in their character.

His classical architecture.

Of the designs ascribed to Inigo Jones that were executed, Wilton House, in Wiltshire, is regarded as one of the best in the classical style. The house of Amresbury, in the same county, is interesting as one of the earliest examples of the

[1] Walpole's *Anecdotes*, i. 196.

type on which so many country seats were afterwards erected; consisting, for the most part, of a rusticated basement containing the dining and business rooms, then a principal floor and bed-room storey, with attics in the roof.[1] Upon the basement, and usually running through the two upper storeys, was the everlasting portico.

Following with variations these general features, the English houses in this style, of moderate size, differed from the Palladian houses of Italy and Spain in one essential particular, that they had no central *cortile* or *patio*, which, from the first, was seen to be unsuitable to the climate of Britain.

The fame of Inigo Jones as an architect rests to a considerable extent on his original designs for the palace of Whitehall, published in a large volume by William Kent. Of these, however, but an imperfect notion can be formed from the only portion of the building completed, for the Banquetting House, though of intrinsic merit as a piece of architecture, being only part of a whole, has an isolated appearance. 1727.

Immediately after Jones, appeared another first-class English architect—Sir Christopher Wren. The fire in London of 1666 rendering necessary the rebuilding of St. Paul's, and of a considerable part of the City and its churches, Wren was employed in the great work of the cathedral. He also gave a plan for a new disposition of the lines of streets, which, had it been adopted, might possibly have Sir C. Wren and his works.

[1] Fergusson's *History of Modern Architecture*, p. 264.

anticipated, or perhaps rendered unnecessary, some of the recent alterations in the City. On this proposed plan Sir Joshua Reynolds remarks (in his 13th Discourse) :—

> The forms and turnings of the streets of London and other old towns are produced by accidents, without any original plan or design; but they are not always the less pleasant to the walker or spectator on that account. On the contrary, if the city had been built on the regular plan of Sir Christopher Wren, the effect might have been, as we know it is in some new parts of the town, rather unpleasing; the uniformity might have produced weariness, and a slight degree of disgust.

Of St. Paul's enough has been said and written. The building was begun in 1675, and finished in 1710. In its style of architecture it takes rank in Europe as second only to St. Peter's at Rome. It is here referred to chiefly as showing the pre-eminence accorded in England at the date of its building to the classical style; Wren himself, in his later life, formally declaring that throughout all his schemes of this colossal structure he had religiously endeavoured to follow the principles of the best Greek and Roman architecture.[1]

Fifty-one parochial churches in London were erected simultaneously with St. Paul's Cathedral, according to the designs, and under the care and conduct of Wren, in lieu of those burnt and demolished by the great fire of 1666.[2] While

[1] *Answer to the Cathedral Commissioners*, 1717; Cunningham's *Life of Sir Christopher Wren*, in his *Lives of British Painters and Architects*.

[2] The reader of the *Spectator* (No. 383) will recollect Sir Roger de Coverley's observation during his voyage from the Temple

acknowledging the excellence, architecturally and constructively, of St. Paul's and its dome, it may be questioned whether Sir Christopher has been so perfectly successful in his lesser churches and steeples. If he has not been so successful, this may be in part owing to the difficulty of reconciling the conditions of the classical style to the sites of the churches, dictated as these generally were by views of expediency, and to the requirements of Protestant places of worship in the matter of galleries and pews. The renaissance steeples of Wren—and indeed of all architects working in that manner—would seem to be inconsistent also with the modification of classical architecture known as Palladian; and they necessarily transgress the first principles of a style of architecture, of which the horizontal line, as distinguished from the vertical aspiring line, is a leading rule. If his mode of raising a steeple by piling little ordered storeys one above another could be approved of, the steeple of Bow would certainly command our admiration as very perfect in its kind. Among Wren's other works may be noted the Library of Trinity College, Cambridge; Greenwich Hospital, Hampton Court, the London Monument column, Temple Bar, and the western towers of the Abbey of Westminster. In the last of these, his ignorance of, or inattention to, Gothic detail is very conspicuous.

Wren's steeples.

Stairs to Vauxhall—how thick the City was set with churches, and that there was scarce a steeple to the west of Temple Bar: 'A most heathenish sight,' said Sir Roger, 'there is no religion at this end of the town; the fifty new churches will very much mend the prospect, but church work is slow, church work is slow.'

Sir Christopher Wren survived the accession of George I. eight years. It is sad to reflect that his last years were embittered by paltry disputes with the Cathedral Commissioners, and that in 1718 his patent for the office of Surveyor of the Royal Buildings was harshly superseded; and this in the eighty-sixth year of his age, after more than fifty years of active and laborious exertion on behalf of the Crown and the public; 'at which time,' says Sir Christopher's son, with almost pathetic simplicity, 'his merit and labours were not remembered by some.'[1] One Benson, an architect of no great ability, but a court favourite, was installed in his place. Pope's apostrophe to his first 'Dunciad' hero, Tibbald (Theobald), commemorating Wren and Benson and some of their contemporaries, is not a flattering picture of the time, in so far as regards the encouragement of art and literature:—

> This, this is he foretold by ancient rhymes,
> The Augustus born to bring Saturnian times:
> Beneath his reign shall Eusden wear the bays,
> Cibber preside Lord Chancellor of plays,
> Benson sole judge of architecture sit,
> And Ambrose Phillips be preferred for wit;
> See under Ripley rise a new Whitehall,
> And Jones' and Boyle's united labours fall;
> While Wren with sorrow to the grave descends,
> Gay dies unpensioned with an hundred friends;
> Hibernian politics, O Swift, thy fate,
> And Pope's, whole years to comment and translate.[2]

[1] Wren's *Parentalia* (1750).

[2] *Dunciad*, book iii. (edition of 1728). The lines cited in the text are varied in the later editions.

III. PAINTING.

THE rise of Painting as an art, in England, may be considered to date from the reign of George II.; the British school commencing with William Hogarth, Sir Joshua Reynolds, and Richard Wilson. Each of these differed from the other in the branch of the art he followed and the measure of success he attained; but all agreed in one important particular, that they struck out paths for themselves, and drew their inspiration, each in his own way, from the great fountain of nature. In art, it has been said, there are two modes by which men arrive at distinction. In the one, by a careful application to what others have accomplished, the artist imitates their works, or selects and combines their various beauties; in the other, he seeks excellence at its primitive source—nature. In the first, he forms a style from the study of pictures, and produces imitative, scholastic, or eclectic art; in the second, by an immediate reference to nature, he discovers innumerable materials for study, hitherto unexplored, and by pourtraying these he forms a style which is original.[1]

Two modes of pursuing art.

This observation, applicable to painting in all its branches, is aptly illustrated (in its first head) by the condition of the art in England in the early part of the 18th century. Historical painting was represented on staircases, halls, and ceilings, by the florid allegories of Verrio, La Guerre, and Sir James

State of painting in England in early portion of 18th century.

[1] Introduction to Constable's *English Landscape*. First Edition.

Thornhill, in a manner derived from Rubens and the foreign masters :—

> At painted ceilings you devoutly stare,
> Where sprawl the saints of Verrio and La Guerre,
> Or gilded clouds in fair expansion lie,
> And bring all paradise before your eye.[1]

Landscapes by native artists were very little in demand; and when painted at all, were for the most part poorly executed imitations of Poussin and Claude. The titled and wealthy of the land, while seeking paintings and works of art in Italy, were content to believe the assertions of the Abbé du Bos, that heaven had set a bar to the exercise of the æsthetic arts in England, by giving her a dull humid climate and her people a genius turned solely to useful arts and trade.[2]

So Mr. Addison, in his poetical epistle addressed to Lord Halifax, from Italy, though taking a more elevated view of the vocation of Britain in Europe, all but denies her capacity for excelling in architecture, painting, or sculpture :—

> Others with towering piles may please the sight,
> And in their proud aspiring domes delight ;
> A nicer touch to the stretched canvas give,
> Or teach their animated rocks to live :
> 'Tis Britain's care to watch o'er Europe's fate,
> And hold in balance each contending state ;
> To threaten bold presumptuous kings with war,
> And answer her afflicted neighbours' prayer.[3]

[1] Pope's *Epistle to the Earl of Burlington.*

[2] Abbé du Bos, *Réflexions sur la Peinture, la Poésie, et la Musique.* English translation, 1748. Part ii. ch. 13.

[3] The last part of this passage has reference to the foreign

Portrait-painting prior to reign of George II.

Portrait was the only branch of the art of painting practised in England to any extent, and that in a very mannered and mechanical fashion.[1] British portrait painting has this peculiarity in its history, that, from the reign of Henry VIII. to the death of Sir Godfrey Kneller in 1723, the principal practice of the art was in the hands of foreigners; Holbein, Jansen, Mytens, Rubens, Vandyke, Lely, and Kneller, being the painters to whom, along with a very few native artists, we are indebted for a series of British portraits historically interesting, though of varying merit as works of art. Of the sovereigns in whose reigns the foreign artists flourished, and by whom they were usually invited to transfer their residence to this country, Charles I., by his munificence and cultivated taste, was the greatest promoter of art; and it was through his encouragement, and the patronage of the nobility and gentry, that the portraiture and style of Vandyke obtained its footing in England. Any native talent that appeared was almost entirely in the department of water-colour miniatures—Hillyard, in the reign of Elizabeth, and in succession to him the two Olivers and Samuel Cooper, being the most distinguished in that line. Of native painters of life-sized portraits in oil, William Dobson, George Jamieson, a Scotch

policy of King William III. The whole passage is imitated from the lines in the Sixth Book of the *Æneid*, beginning—

Excudent alii spirantia mollius æra, &c.

[1] Edwards' *Anecdotes of Painters*, 1808; Pye's *Patronage of British Art.*

artist and pupil of Rubens, and William Wissing, were perhaps the best.

Lely and Kneller, and their successors.

The portraits of Lely, and still more those of Kneller, however admired and praised by their contemporaries, show a decided falling off from the portraits of Vandyke. In the great proportion of their pictures, affectation in attitude and a false style of embellishment—and, in the female portraits of Lely, a voluptuous air—take the place of natural dignity and grace. In the portraits of both there is a want of expression in the faces, and generally of individuality in the persons, which, coupled with the great popularity of the painters, must have had a baneful effect on their followers and imitators. After the death of Kneller, a style of painting still more mannered than his own prevailed among his English successors, Jervas, Jonathan Richardson, and Hudson.[1] These, and the Frenchman Vanloo, were the portrait painters most in vogue prior to the middle of the 18th century, when Reynolds first began to emerge into notice; the portraits by them being at the present day valued more on account of the personal or public interest of the subjects, than of their merit as pictures.

Among the portrait painters of this time was Allan Ramsay, who, without possessing the genius of his father, the pastoral poet, produced what

[1] That Mr. Pope was a very painstaking, though not equally successful pupil of Jervas in the art of portrait painting, appears from an amusing letter to Mr. Gay, August 23, 1713. In his later life, Pope's letters show him to have been a friend and patron of Richardson.

Horace Walpole called 'honest similitudes,' not very interesting, but unaffected and vigorously painted. Ramsay lived for upwards of twenty years after the accession of George III., and (assisted by his pupil, Reinagle) painted many portraits of his Majesty and Queen Charlotte in their robes of state, for ambassadors and foreign courts. His pictures were respectable, but not to be compared with those of Reynolds, whom we shall remark in a subsequent chapter as the main founder of the British school of painting.

IV. SCULPTURE.

If Painting can scarcely be said to have existed in Britain as an art of native growth till nearly the middle of the 18th century, as regards Sculpture the case was still more crying. In the old cathedrals of Wells, Lincoln, and Peterborough, in King Henry the Seventh's chapel at Westminster, and elsewhere, good examples existed of early sculpture, chiefly in connection with architecture; and throughout the United Kingdom a number of sepulchral monuments were to be seen, mostly the work of renaissance sculptors, Italian, Flemish, French or British. But prior to the middle of last century sculpture was not a living art practised in Britain by native artists; while of the foreign artists who practised in England, none, with the exception of Roubillac, were of any merit. Of this defective state of sculpture, even in the reign of Charles I., who

Defective condition

of British sculpture.

encouraged and employed artists of all kinds, the well-authenticated instance may be given, that when on one occasion the king's bust was required to be done, this could only be accomplished by Vandyke being engaged to paint three views of his face, which were sent to Bernini at Rome, by whom the bust was executed in marble.[1]

The foreign sculptors who found their way to England were Cibber, Scheemaker, Rysbrach, and Roubillac.[2] They brought with them from the continent the degenerate taste in sculpture then prevailing in Europe, the chief blame of which is attributable to the Neapolitan sculptor Bernini, whose great talent and dexterity in his art extended and increased the influence of his faulty manner.[3] Roubillac, who was superior to the other foreigners, flourished in the reign of George II., and his works

[1] Flaxman's *Address on the Death of Thomas Banks*, 1805. Vandyke's admirable painting of these three portrait-views—a front, a side, and a three-quarter—on one canvas, is now in her Majesty's collection. Sculpture appears not to have been in a more flourishing state in France about the same period, if we may judge from the fact of the painter Philip de Champagne having painted in a similar manner three portrait-views of the face of Cardinal Richelieu for the Roman sculptor Mocchi to make a bust from, according to the inscription on the back of the picture, which is now in the British National Gallery. Cardinal Richelieu died in 1642.

[2] There must have been a sad want (according to Dr. Waagen) of native sculpture in England in the eighteenth century, to account for the employment of such artists as Scheemaker and Rysbrach, whose monuments in the Abbey he considers examples of the most complete dereliction of all the laws of plastic art.—*Art Journal*, 1855, p. 205.

[3] Flaxman's *Address on the Death of T. Banks.*

are well known; two of the most celebrated—the monument of John, Duke of Argyle, and Lady Elizabeth Nightingale's monument, in which the skeleton form of Death is introduced—being in Westminster Abbey. The supplicating figure of Eloquence in the Argyle group has always been regarded as a great work of art. Among his statues may be noted that of Sir Isaac Newton at Cambridge, and the statue of Shakespeare in the entrance hall of the British Museum, which belonged to Garrick, and although rather small in scale, is of an imaginative character. The statue of President Forbes, in the Parliament House, Edinburgh, is also a good example of Roubillac's talent as a sculptor. These statues are remarkable for liveliness of expression; the accessories displaying (as is usual in his work) great power over the material, though somewhat too laboured. Sculpture of Roubillac.

'In this state,' says Mr. Flaxman (in his address on the death of the sculptor Thomas Banks), 'the art continued until the establishment of the Royal Academy, in 1769 settled a course of study both at home and abroad, which developed the powers of English genius, till then unknown to the natives and denied by foreigners.' Study of sculpture set on foot by the Royal Academy.

The institution of the Royal Academy was undoubtedly of great consequence and use to the nascent sculpture of England; but whether we are to attribute so very decidedly the rise and rapid growth of British sculpture to the cause so assigned may be questioned, as Nollekens, Banks, and Bacon, the only English sculptors of merit who preceded

Flaxman, had all acquired reputation by their models and works before the Academy was established at all.[1] Bacon and Banks, indeed, were among the most distinguished of the early students of the Academy's classes, Banks being sent to Italy as travelling student. But Nollekens had been eight years studying in Rome when the Academy opened; and he had executed for Lord Yarborough and others, at Rome, several considerable works in marble.

There can be no hesitation, however, in admitting that the classes and course of study set on foot by the Royal Academy were suggestive as well as instructive, and exercised an important influence on the progress of sculpture in England.

[1] At the date of the institution of the Royal Academy, Banks was thirty-four years of age, Nollekens thirty-two, and Bacon twenty-nine.

BOOK I.

LITERATURE.

CHAPTER I.

HISTORY AND BIOGRAPHY.

English Historical Writing prior to 1754—*Hume's History of England—Dr. Robertson's Historical Compositions —Gibbon's 'Decline and Fall of the Roman Empire'— Later Historical Works—Biographical Literature in the Last and Present Centuries.*

I. HISTORY.

CONSIDERING the solid and matter-of-fact qualities that are supposed to characterise the British mind, it is singular that before the time of Hume, Robertson and Gibbon, there should have been so few native writers of history. Passing over Hollinshed's Chronicles and the writings of Sir John Hayward in the reigns of Elizabeth and James I., Bacon's 'History of Henry VII.' and the Historical Plays of Shakespeare are probably the best native histories of England extant prior to the reign of George II. Rapin's History, translated in that reign, was continued by Tindal, and is a respectable work. Early English histories.

Of early English histories of foreign countries, Knolles' 'History of the Turks' and Raleigh's 'History of the World,' now more remarkable in a literary than an historical point of view, are the most deserving of mention. Of domestic histories of particular periods by men of mark, who had themselves borne

a part in the transactions they relate, but whose narratives, however characteristic of the times and of the authors, are frequently coloured by their political opinions, there are Knox's 'History of the Reformation in Scotland,' Lord Clarendon's 'History of the Civil War,' first published in 1702, and Bishop Burnet's 'History of the Reformation in England' and 'History of his Own Time.' The last of these appeared in 1723, after Burnet's decease—a repertory, more or less reliable, of historical facts and his own opinions. It did not escape the satire of Pope, who, in the 'Memoirs of P. P., Clerk of this Parish,' has amusingly ridiculed the bishop's loquacious importance and undistinguishing industry in the collection of facts.[1]

1736. Lord Bolingbroke's 'Letters on the Study of History,' including an introductory sketch of the state and history of Europe, from the treaty of the Pyrenees to the year 1688, is one of the few historical books of the early part of the 18th century, and is remarkable for its condensed narrative and philosophical views. Whatever may be thought of the principles in politics, and still more in religion, of Henry St. John, his matter and style, when the subject is clear of personal and polemical bias, rise far above the other historical writings of the day. History has been said to be 'Philosophy teaching

Lord Bolingbroke's Letters on the study of history.

[1] In a paper on Historical writing in the *Rambler*, of date 1751, Dr. Johnson, admitting the scarcity of good English historians, refers particularly to Raleigh, Knolles, and Clarendon; giving the preference in point of style to Knolles' *History of the Turks*.

by examples.' In the following passage from the fifth of his 'Letters on History,' this thought is expanded by Bolingbroke, and in his historical writings the theory of composition involved in it is attempted to be reduced to practice :—

> By comparing in this study the experience of other men and other ages with our own, we improve both; we analyse, as it were, philosophy. We reduce all the abstract speculations of ethics, and all the general rules of human policy, to their first principles.

In 1754, three years after the death of Lord Bolingbroke, David Hume, then librarian to the Faculty of Advocates, brought out at Edinburgh a volume, in quarto, of his History of England, containing the reigns of James I. and Charles I. Mr. Hume was already known, both in this country and in France, by his treatises on metaphysical, moral, and political subjects; being regarded by the discerning few as a most subtle thinker upon all subjects, and in matter of religion as a daring sceptic. The first of these treatises appeared in 1738, although none of them, except the 'Political Discourses,' attained much contemporary popularity. The History was at first unfavourably received by all parties, and in a year not above forty-five copies of it were sold. In 1756 a second volume, containing the period from the death of Charles I. till the Revolution, came out in London, and was better received. In the following years the remaining volumes appeared, and the sale of the whole in a short time made such advances that (in the author's own words) the copy-money

Hume's History of England.

1759.

given him by the booksellers much exceeded anything formerly known in England.[1]

Hume's politics.

At the time of the appearance of Hume's History, party spirit in England ran high; and the political principles of the book excited more attention than its literary merits.[2] From a perusal of his political essays we naturally set down Mr. Hume as a moderate Whig—a friend to limited monarchy and the Protestant succession.[3] There is, however, in his speculative writings, a great deal of what may be called political *see-saw*, and neither party can decidedly claim him. In one of his letters he says of himself: 'My views of *things* are more conformable to Whig principles, my representations of *persons* to Tory prejudices.' It must be admitted that, with all his profession of impartiality, when he comes to deal with men and events instead of abstract speculations, there is a certain leaning to the Tory side. But that such a tendency was the cause of certain inaccuracies and inconsistent views which writers since his own day have discovered in his History of England, it would be hazardous to

[1] Hume's *Autobiography*. It is worthy of remark that in this very year, 1759, when Mr. Hume was thus making way in his literary career, Dr. Johnson, after twenty-two years of a literary life—in the course of which he had written the *Rambler*, the poems of *London* and the *Vanity of Human Wishes*, and the *Dictionary*—had to borrow money to defray the expense of his mother's funeral, and wrote *Rasselas* in a week (receiving for it 125*l.*), to discharge this and other debts.—Boswell's *Life of Johnson*.

[2] *Life and Correspondence of David Hume*, by J. H. Burton, LL.D.

[3] See particularly Hume's Essays *On Parties in Great Britain*, and *On the Protestant Succession*.

assert, considering that they may equally, and, from the character of the man, more probably, have arisen from occasional carelessness and an indolent defect of research, or from the want of information which later publications have made accessible. However this may be, the literary merit and general excellence of Mr. Hume's History came very soon to be acknowledged; and it remains to this day a standard work. In a comprehensive view of his subject, in perspicuity of narrative, breadth of description, and tolerant feeling, Hume, as a historian, stands unrivalled. 'His story,' to use the words of Lord Brougham, 'is unbroken, clear; all its parts distinct, and all succeeding in natural order; nor is any reflection omitted where it should occur, or introduced where it would encumber or interrupt.'[1] The language is exact, easy and effective, though with some tendency both to scotticisms and gallicisms. The work of Hume has the additional merit of not confining itself to wars, successions, and treaties—till then the staple material of history—but of directing attention to manners, commerce, and laws, and to the progress of the people in whatever concerns their civilization.

Character of his history.

The 'History of Scotland,' by Dr. William Robertson, a Presbyterian clergyman, and Principal of the University of Edinburgh, became a popular work immediately on its appearance in 1759.[2] Horace

Dr. Robertson's historical compositions.

[1] *Lives of Men of Letters and Science, Time of George III.*

[2] For the copyright of this work Dr. Robertson received from Millar of London 600*l.* The colleague of Dr. Robertson in the Greyfriars' Church of Edinburgh, and his opponent in the General Assembly of the Scottish Kirk, was Dr. John Erskine, whose life

Their favourable reception.

Walpole praised its purity of style and great impartiality.[1] Mr. Strahan, the bookseller, wrote to Dr. Robertson that people of the first distinction wondered how a Scotch parson could write so well; the Speaker of the House of Commons in particular preferring the style to that of Lord Bolingbroke.[2] Ten years afterwards Robertson's 'History of the Reign of the Emperor Charles V., with a view of the progress of society in Europe from the subversion of the Roman Empire to the beginning of the 16th century,' was published in three volumes quarto, the author receiving for his copyright 4,500*l.* This history, from the general interest attaching to the subject, created for Robertson a European name. Commencing with the able preliminary dissertation, and uniting with consummate skill in a central point the various threads of European history, it is usually regarded as his masterpiece.[3] The 'History of

has been written by the late Sir Henry Moncreiff. Dr. Erskine was the clergyman whose sermon, the reader of Sir Walter Scott's novels will recollect, Colonel Mannering and Mr. Pleydell had the benefit of listening to, when they went on a Sunday morning to hear the celebrated historian.—*Guy Mannering*, vol. ii.

[1] *Letter to Sir David Dalrymple*, 1759.

[2] *Life of Dr. Robertson*, by Professor Dugald Stewart.

[3] The portion of the life of Charles V. after his retirement from the throne to the monastery of San Geronimo de Yuste, particularly the highly-wrought passage relating the celebration by the Emperor in his lifetime of his funeral obsequies, is liable to observation on the score of a somewhat superficial attention to authorities, more so than in the previous part of the history. The *Cloister Life of the Emperor Charles V.* forms the subject of an interesting volume (1852) by Sir William Stirling Maxwell, Bart., composed from authentic Spanish sources.

America,' the materials for which were too extensive to be included in the 'History of Charles V.,' as originally intended, appeared in 1776. In the following year Dr. Robertson was elected a member of the Royal Academy of History at Madrid, in testimony of their approbation of the industry and care with which he had applied to the study of Spanish history. The Academy at the same time appointed one of its members to translate the 'History of America' into Spanish—an undertaking which was stopped by the Spanish government judging it inexpedient that a work should be made public in which the nature of their trade with America and system of colonial administration were so fully explained.[1]

Robertson's style; not idiomatic.

In all Dr. Robertson's works the composition is highly finished, occasionally perhaps too much so, and the parts of his subject are thoroughly disentangled. The narrative is clear and interesting, though to the careful student material passages of history may sometimes appear to be given without sufficient particularity. The diction is beautiful and vigorous; at the same time, no doubt owing to the author's Scottish education and life, not having the merit (if it is a merit) of being idiomatic. If he attempted or wished it, Robertson did not in any of his histories attain the idiomatic English of the two models of a good narrative style he was in the habit of recommending—Defoe's 'Robinson Crusoe' and Swift's 'Gulliver's Travels.'

[1] Stewart's *Life of Robertson.*

The peculiar styles of Hume and Robertson are thus characterised by Mr. Gibbon, in his autobiography :—

> The old reproach that no British altars had been raised to the muse of History was recently disproved by the first performances of Robertson and Hume, the historians of Scotland and of the Stuarts. . . The perfect composition, the nervous language, the well-turned periods of Dr. Robertson, inflamed me to the ambitious hope that I might one day tread in his footsteps ; the calm philosophy, the careless inimitable beauties, of his friend and rival often forced me to close the volume with a mixed sensation of delight and despair.

Gibbon's Decline and Fall of the Roman Empire.

The first volume of the 'History of the Decline and Fall of the Roman Empire' appeared in 1776, in quarto, which, in the 18th century and the beginning of the 19th, was the usual form of publication for books of any pretension. The idea of writing on this magnificent subject had originally occurred to Mr. Gibbon at Rome, many years before, as he sat 'musing amid the ruins of the capitol, while the bare-footed friars were singing vespers in the Temple of Jupiter.'[1] He brought to aid him in the task he had set himself great industry of research, a comprehensive grasp of his subject, a vivid imagination, and a vast store of historical reading and curious learning. A man of fashion as well as a man of letters, with an education and training of a very desultory character, he had passed much time on the continent, and his opinions in religion, his personal habits, and even his language, had in the

[1] Now the Church of the *Ara Cœli.*

earlier part of his life been cast in a French mould. When the 'Decline and Fall' first saw the light, Mr. Gibbon, at that time member for Liskeard, was residing in London; and very soon (to use his own language) his book was on every table and almost on every toilette. The historian was crowned by the taste and fashion of the day. The copiousness and interest of the narrative, the admirable grouping of the subject, the perspicuous and ornate though laboured style, were acknowledged by all. But passing from the manner to the matter, the attention of the more serious class of readers became very soon directed to the sneering and covert attack on the Christian revelation contained in the 15th and 16th chapters. Although as much a sceptic as Hume, Gibbon was less cautious in his attacks on Christianity, and had less outward regard to established opinions. Setting aside the hits at churchmen which Mr. Hume cannot refrain from indulging in, there is hardly anything in his history that touches the fundamental doctrines of religion. In the 'Decline and Fall,' on the other hand, when the rise and rapid growth of the Christian religion comes to be treated of, not only (it was generally remarked) is undue prominence given to secondary causes, but the direct evidence in its favour is either altogether ignored or referred to with a sneer;—

Its covert attack on Christianity.

> Sapping a solemn creed with solemn sneer.

As might have been expected, these chapters (with which the first volume closed) raised up a host

of controversial opponents, for all of whom, with one or two exceptions, the historian rather arrogantly expressed his contempt. The second and third volumes of the history appeared five years after. Composed with equal care and more caution, they excited as much attention and less controversy than the first volume.

On the break up of the Coalition Ministry, under which Mr. Gibbon held an office, he went to reside permanently at Lausanne, on the Lake of Geneva; being induced to do so from motives of economy as well as inclination. He there completed the 'History of the Decline and Fall of the Roman Empire.'[1]

1788. The three last volumes were brought out in London, the author superintending their publication while on a visit to his friend Lord Sheffield.

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[1] It is not to be wondered at that the abodes of Gibbon and Voltaire awoke a reflection in the *Childe Harold* of Byron :—

> Lausanne and Ferney ! ye have been the abodes
> Of names which unto you bequeathed a name,
> Mortals who sought and found by dangerous roads
> A path to perpetuity of fame :
> They were gigantic minds, and their steep aim
> Was, Titan-like, on daring doubts to pile
> Thoughts which should call down thunder and the flame
> Of Heaven again assailed—if Heaven the while
> On man and man's research could deign do more than smile.

In the well-known passage of Gibbon's *Autobiography*, where, in beautiful but somewhat affected language, the writing in the summer-house of the garden at Lausanne of the last page of the *History of the Decline and Fall* is recorded, a fact is mentioned, curious in itself when the elaborate style of his composition is borne in mind—that his first rough manuscript, without any intermediate copy, had invariably been sent to press. Another passage in the *Autobiography*, referring to his practice of composition, explains this : 'It has always been my practice to cast a long para-

Having previously referred to Mr. Gibbon's opinion of the styles of Robertson and Hume, Dr. Robertson's remarks on the 'Decline and Fall' may now be cited, from two letters to the author preserved in the 'Autobiographical Memoirs' of Gibbon:—

I like the style of these volumes (2nd and 3rd) better than that of the first; there is the same beauty, richness and perspicuity of language, and with less of that quaintness into which your admiration of Tacitus sometimes seduced you. May, 1781.

And of the last three volumes he writes:—

I ventured to predict the superior excellence of the volumes lately published, and I have not been a false prophet. . . . I know no example in any age or nation of such a vast body of elegant and valuable information communicated by one individual. . . Your style appears to me improved in these new volumes; by the habit of writing, you write with greater ease.[1] July, 1788.

Besides the works of the three historians that have now been mentioned, the latter half of the 18th century produced a variety of other historical works; but none of such merit, in a literary point of view, as to raise them to an equal rank with Hume, Robertson, and Gibbon. Smollett's 'Continuation of Hume's History'—a trade speculation, hastily

Later historical works of 18th century.

graph in a single mould, to try it by my ear, to deposit it in my memory; but I suspend the action of the pen till I have given the last polish to my work.'

[1] It may be remarked as a symptom of the latitudinarianism, or perhaps liberality, of the time, how cautiously tolerant, in his published letters, Dr. Robertson is of his sceptical and sneering friend.

written, and mostly compiled from newspapers—was unworthy of the book to which it was tacked, and did not add to the literary reputation of the author of 'Humphrey Clinker.' George lord Lyttelton's
1767. 'History of King Henry II.' is a lengthy work, of much research with reference to a fundamental period of English constitutional history; his lordship having been engaged for thirty years in writing it. The principal historical work of James Macpherson (the compiler, or, as some will have it, author of Ossian's poems) is the 'History of Great Britain, from the Restoration to the Accession of the House of Hanover,' containing information of interest with reference to proceedings in connection with the
1771–1793. Jacobite party. Henry's 'History of Great Britain,' coming down to the death of Henry VIII., is written on the plan of giving simultaneously in each book a history of events civil and military, and of the state of religion, laws, learning, arts, commerce, and manners. Dr. Adam Ferguson's 'History of the Roman
1783. Republic' is a work of erudite scholarship, according to the lights of his time, and of original thinking. The 'Annals of Scotland, from the accession of Malcolm III. to the accession of the House of Stewart,' by Sir David Dalrymple (Lord Hailes), is praised by Dr. Johnson for 'stability of dates, certainty of facts, and punctuality of citation.' 'I never before,' he adds, 'read Scotch history with certainty.'[1]

Other historical writings of this period may be named, of greater or less merit; Dr. Goldsmith's His-

[1] Boswell's *Life*, iii. 54.

tories of Greece and Rome, written for the general reader, but always with Goldsmith's adorning touch; Tytler's 'Outlines of Universal History;' Pinkerton's works on Scottish History; Leland's 'History of Ireland;' Gillies' 'History of Greece;' Watson's 'Philip II. and Philip III. of Spain,' in continuation of Robertson's 'History of Charles V.;' Orme's 'History of Transactions in Hindostan;' and the 'History of the Rebellion of 1745,' by John Home, the author of 'Douglas,' the chief interest of which, as compared with later works, consists in Home having been engaged in the contest as a volunteer on the side of the government.

Historical work of 19th century.

Coming to the present century, Mr. Fox's fragmentary 'History of the Reign of James II.' with an introductory chapter by his nephew, Lord Holland, appeared in 1808. Sharon Turner's Histories of the Anglo-Saxons and of England are replete with learning and research. Lingard's 'History of England,' from a Roman Catholic stand-point, contains a fund of new information and acute suggestion, conveyed in a perspicuous style, and has deservedly attained a high reputation. Hallam's 'View of the State of Europe during the Middle Ages,' and his 'Constitutional History of England from Henry VII. to George II.' are both of them valuable contributions to history in their respective departments—books of great research and impartial investigation, stamped with the impress of an accomplished and vigorous mind. Sir John Malcolm's 'History of Persia' is also a valuable work. Mr. Southey's 'History of Brazil' is a book containing much information not to be had

1808–1829.

1818.

1827.

elsewhere. The 'History of the Peninsular War,' by the same author, is now to a great extent superseded by the more authoritative and scientific 'History of the War in the Peninsula and the South of France, from 1807 to 1814,' by Sir William Napier. The 'History of the Progress and Suppression of the Reformation in Italy and in Spain,' by Dr. Thomas McCrie, a Presbyterian clergyman, are noteworthy and interesting additions to general as well as to ecclesiastical history. The first, which is the most careful composition, was translated on the continent; the Italian version being placed, in 1836, by Pope Gregory XVI. in the Index of prohibited books. Adolphus' 'History of the Reign of George III.,' Brodie's work on English history, Sir Walter Scott's 'History of Scotland,' contained in the three series of 'Tales of a Grandfather,' are also contributions, more or less valuable, to our stock of historical knowledge.

Alison's 'History of Europe during the French Revolution.'

The 'History of Europe during the French Revolution,' by Sir Archibald Alison, the first two volumes of which appeared in 1833, is, upon the whole an able and (with the help of an index) useful book, though somewhat verbose, inflated, and careless in style. In the earlier portion of the work the chapters frequently start with a political or moral aphorism, as to the truth or at least the application of which there may be great difference of opinion. From its complicated subject-matter embracing several streams of narrative, the grouping and arrangement in chapters of the various materials of the history was a difficult task, and has not been always successfully accomplished. Alison's 'History of

Europe, from the Peace of 1815,' is not equal to its predecessor. The subject of the later work lay too much in his own time, and its mode of dealing with recent productions of literature is far from satisfactory. Perhaps the most brilliant addition to the historical literature of the present century has been Lord Macaulay's 'History of England from the Accession of James II.,' the first two volumes of which appeared in 1849. The introductory part, occupying the first volume, consists of a comprehensive and eloquent resumé of English history, embracing not merely a general account of events, but a masterly though sketchy view of the various changes in the constitution, religion, laws, commerce, and manners of Great Britain and Ireland. The more regularly narrative part of the work traces and delineates in a series of chapters or historical essays the leading transactions of the reigns of James II. and of William III., who is Lord Macaulay's hero of British history. Readers of history will probably desiderate in the work of Macaulay greater exactness in the statement of facts and a more full and scrupulous reference to dates. However interesting and agreeable to read, his book may be thought to affect occasionally a greater familiarity with bygone persons and events than will stand a strict verification, and also to show too much tendency to partial views, and to generalising upon insufficient data. The fifth and last volume was published posthumously, in 1861, by the author's sister, Lady Trevelyan. There is a want of completeness in the concluding portion of the history of

Macaulay's England.

the reign of King William which is now supplied by the volume of Earl Stanhope's 'History of England, from 1701 to 1713.' This volume comprises the reign of Queen Anne and forms a connecting link between the close of Lord Macaulay's History and the commencement of Lord Stanhope's 'History of England, from the Treaty of Utrecht to the Peace of Versailles in 1783.'

II. BIOGRAPHY.

AKIN to History, though of simpler structure, in so far as regards the putting together of its materials, is Biography. 'There is a history,' according to Shakespeare, 'in all men's lives,' although there are comparatively few lives of which the world cares to hear the story, or from which inferences generally applicable can be drawn.

Biographical writings of the 18th century.

In the first portion of the period to which this historical view refers, one of the few biographies worthy of note is Dr. Conyers Middleton's 'Life of Cicero,' composed mostly from Cicero's Epistles, and combining with the biographical narrative valuable passages of Roman history. The 'Life of Savage' by Dr. Johnson appeared in 1744, and is a story of melancholy interest. The 'Life of Sir Thomas Brown' written by the same author, and prefixed
1756. to an edition of the 'Christian Morals;' the 'Life of Frederick the Great' in the 'Literary Magazine,' and the 'Life of Roger Ascham,' prefixed to an
1761. edition of his works, are examples of shorter biographies in Johnson's vigorous and rounded style.

The brief autobiography of David Hume, entitled 'My own Life,' is a model of terse and easy writing, giving to the public as much information about himself and his works as he wished should be given, and not a word more. The autobiographical 'Memoirs of Gibbon,' edited with notes by Lord Sheffield after the author's decease, is a much longer and more entertaining work. It records, in an easy though still ornate style, the history of his writings, various portions of his life, and some of his opinions on public institutions and points of criticism.

Lives of the Poets.

Dr. Johnson's 'Lives of the Poets,' although sometimes defective in point of information, and not unfrequently coloured by his own prejudices, has always been regarded as an excellent work, as well in its style—which is less laboured than that of his previous writings—as in the interest of the narratives and the learning and vigour of the criticism. One may not always agree with the judgments pronounced, and may think some portion of the writing thrown away upon very inferior poets; but the book will be read, notwithstanding, with pleasure and instruction.

Boswell's Johnson.

Boswell's 'Life of Johnson' takes its place in English literature, not as an ornate composition, but as a truthful record of the life of a remarkable man, and of his amusing and forcible talk. However the author himself may occasionally provoke a smile, his faithful and careful mode of dealing with his subject renders this biography a work of art of its own kind. The influence exercised by Pope, in a former age of literature, is but a faint type of the dictatorial power displayed

by Johnson among his literary friends in the pages of Boswell; although it may be admitted that the sentiments and opinions of the sage are occasionally indebted for their force and effect to the strength of the language in which they are clothed as much as to their originality.

Roscoe's Lorenzo de Medici and Leo X.

The historical lives of Lorenzo de Medici and of Leo the Tenth, by Mr. Roscoe, display a combination, not often seen, of diligent research, graceful style, and elegant taste. As biographies, they gave a new lustre to that department of British literature, and were received with applause both at home and
1796. abroad. On the appearance of the 'Life of Lorenzo,' Dr. Parr complimented the author as having 'thrown the clearest and fullest light upon a period most interesting to every scholar'—that of the revival of learning and the recovery of the classical models in literature and art; while Thomas John Mathias, a ripe Italian scholar, and author of the 'Pursuits of Literature,' praised him in verse.[1] The 'Life and Pontificate of Leo the Tenth' traverses the region of art as well as of church politics—two subjects on which there always will be difference of opinion. It was neither so favourably received, nor is it considered quite equal to the 'Life of Lorenzo.' A
1813. biography of a different stamp, the 'Life of Nelson,' admirable for its clear and succinct narrative, and the easy flow of its English style, is regarded as one of the best of Mr. Southey's prose writings. His

[1] *Life of William Roscoe*, by Henry Roscoe; *Pursuits of Literature*, p. 227.

'Life of Wesley' is a book of much information on the rise and progress of Methodism. Sir Walter Scott's Lives of Dryden and Swift, prefixed to his editions of their works, mix personal anecdote with sensible and well-informed criticism. His 'Life of Napoleon Bonaparte' is a biography of much interest, and the story of an eventful time, composed in an agreeable narrative style, but deficient in historical accuracy. 1827.

Change in the mode of biographical writing.

In recent biographical literature, Thomas Moore, by his 'Life of Lord Byron,' which is superior both in matter and style to his Lives of Sheridan and of Lord Edward Fitzgerald, and John Gibson Lockhart, by his 'Life of Sir Walter Scott,' occupy a prominent position. These writers, as well as Currie in his 'Life of Burns,' and Hayley in his 'Life of Cowper,' have adopted the method of introducing in their biographies the letters and journals of the persons whose lives they record; of which, perhaps, the earliest example is in Mason's Memoirs, in 1775, of the 'Life and Writings of Gray.' This mode of authorship, however calculated to set forth the life of the subject of the book in a satisfactory manner, and in its just colours, is inconsistent with the idea of a continuous original composition, such as are most of those previously mentioned, and also the 'Life of Burns,' by Mr. Lockhart, an earlier production than his Life of Scott. The original composition of the author of a work like Moore's Life of Byron, may contain very good narrative, or criticism, or anecdote; but his writing is usually nothing more than the connecting link or links

between the letters and diaries, and sometimes the original pieces, of the subjects of the biography. The author and his own portion of the composition play a subordinate part. Thus larger and more copious books are produced, but inferior biographical compositions.

This method has been followed in the present century by some authors of great name; while others have given examples of the shorter and (when economy of time is an object) more readable biographies. Lord Brougham's 'Lives of Men of Letters and Science in the time of George III.', is regarded as among the best of his prose writings. Lord Campbell's 'Lives of the Lord Chancellors,' and of 'The Chief Justices of England,' are sufficiently amusing; but they are open to criticism in point of style and tone, and to be received with great caution as records of facts.

CHAPTER II.

FICTITIOUS NARRATIVE.

Commencement of modern English Fiction — Novels of Defoe, Swift, Richardson, Fielding, and Smollett—'Tristram Shandy' of Sterne—Tales of Johnson and Goldsmith—Romance of 'Castle of Otranto,' followed by the Romances of Mrs. Radcliffe and Clara Reeve, &c.—Novels of Miss Burney, of Henry Mackenzie, and others—of Miss Edgeworth—of Sir Walter Scott—of later writers of Fiction.

THAT species of English prose composition which may be described generally as 'fictitious narrative,' and which is represented by the modern novel and romance, took its rise, in the reign of George I., with the fictions of Daniel Defoe. The mediæval romances of chivalry had been succeeded by the heroic romances of the 17th century; ponderous works, full of conventional adventures, interminable intrigues, and metaphysical gallantry. Such were the romances of 'Cleopatra,' 'Cassandra,' 'Clelia,' the 'Grand Cyrus,' and others, which were still read in the reign of the first George. Mr. Pope, in a letter to Martha Blount (about 1720), talks of his sending her the 'Grand Cyrus' by the Reading coach; and to these performances Dean Swift no doubt refers, when, relating the fire that broke out in the palace of Lilliput, he makes Gulliver remark that 'her im-

English romances of 17th century.

perial majesty's apartment was on fire by the carelessness of a maid of honour, who fell asleep while she was reading a romance.' These folio romances have long since been consigned to the shelves of ancient libraries.[1]

Neither the short Italian 'Novella,' nor the still shorter and more licentious French 'Nouvelle,' ever took root in England; though several of Shakespeare's plays are founded on Italian novels, and they occasionally appear in other forms. The names, however, of Romance and Novel have been adopted to designate the prose tales of fiction of more recent times.[2]

Fictions of Daniel Defoe.

Defoe's principal fictions, varying as they did in character and subject, took all of them the form of autobiographies. The first edition of 'Robinson Crusoe,' in octavo, 1719, sets it forth on the title-page as—'The Life and strange surprising Adventures of Robinson Crusoe, of York, mariner, who lived eight-and-twenty years all alone in an uninhabited island on the coast of America, near the mouth of the great river Oroonoque, having been cast on shore by shipwreck wherein all the men perished but himself: with an account how he was at last as strangely delivered by pirates. Written by Himself. London: printed by W.

Robinson Crusoe.

[1] The list of the 'Lady's Library,' in No. 37 of the *Spectator* (April 12, 1711), includes five of the most noted of the old romances.

[2] In the notices of British works of fiction contained in this chapter, it is proposed to refer to those works only which have taken their place as standard productions, and duly represent the literature of fiction of the day.

Taylor at the Ship in Paternoster Row.' The interest of this immortal story centres chiefly in Crusoe's residence on the desert island; his expedients and shifts, and the perils he there encounters; his feelings in solitude, and his adventures with the savages; all related with a circumstantiality and resemblance to truth not to be surpassed. His voyages and travels elsewhere are also very naturally told, with a constant reference to minute and apparently unimportant circumstances.

Other novels of Defoe.

The 'Memoirs of a Cavalier,' the 'Life and Piracies of Captain Singleton,' the 'Life and Adventures of Colonel Jack,' the 'Fortunes and Misfortunes of Moll Flanders,' are told also in the first person. In the three last the reader is introduced to roguery in all shapes, to 'sea-sharks and land-sharks,' such as occur in the picaroon Spanish tales. In the 'Memoirs of a Cavalier' what relates personally to the supposed Cavalier is fictitious, but the events recorded, with greater or less historical accuracy, are incidents of the Thirty years' War in Germany, and of the English Civil War of Charles I. This entertaining work may possibly have given Sir Walter Scott the first hint of an historical novel; Scott having thoroughly appreciated the merits of Defoe as a writer of fiction, and superintended an edition of his works. The 'Journal of the Plague Year, 1665, written by a Citizen who continued all the time in London,' is a fictitious narrative, based upon representations of thrilling facts, which Defoe had probably gathered from living persons or contemporary broad-sheets.

Defoe's talent of 'lying like truth' by clothing his fictions with probable circumstances was possessed in a very full measure by the author of the 'Travels of Captain Lemuel Gulliver.' This unique production of Dean Swift came before the London public seven years after 'Robinson Crusoe,' and is entitled to rank as a fictitious narrative of the first class, quite exclusive of its character as a political or general piece of satire. The book appeared without the author's name, and became immediately the conversation of the whole town, being universally read 'from the Cabinet Council to the nursery.'[1] Gulliver, like the heroes of Defoe, relates his parentage and life on shore in a common-sense fashion so exquisitely natural that the seaman may be excused who declared that he knew Captain Gulliver very well, but he lived at Wapping, not at Rotherhithe. The voyages to Lilliput, Brobdignag, and Laputa, and all the wonderful things he encountered in his travels, are told with so much gravity and regard to keeping and proportion, that, apart from the undercurrent of ridicule of Sir Robert Walpole, and of human nature and societies of men in general, our love of the marvellous receives intense gratification from the novelty and ludicrousness of the situations and incidents. One may be allowed to read 'Gulliver's Travels' as a romance, and take the satire in it by the way.

Gulliver's Travels.

Their circumstantiality and serio-comic tone.

In 1740 appeared Samuel Richardson's 'Pamela; or, Virtue Rewarded.' The 'History of Clarissa

Novels of Richardson.

[1] Mr. Gay to Dr. Swift, November, 1726.

Harlowe,' by the same author, came out eight years afterwards, and was followed by the 'History of Sir Charles Grandison.' In these long-breathed novels fictitious narrative takes the form of private letters, in which the principal actors relate to their respective correspondents the transactions and conversations forming the material of the story. This mode of telling his story appears to have arisen from a friendly bookseller's suggestion that Richardson should write 'a little volume of letters, in a common style, on such subjects as might be of use to those country readers who were unable to indite for themselves.'[1] He may also have been induced to adopt the epistolary form of narrative from the circumstance of his having in early life, when a printer's apprentice in a small town in Derbyshire, been employed by some young women—to whom, when at work with their needles, he was in the custom of reading—to write their love letters; a species of literary practice not extinct in more recent times at Cairo and Seville, and made the subject of pictures by Wilkie and Phillip. To this early schooling in the secrets of the female heart may perhaps be traced that fine pencilling and delicate shading visible in his characters of women. All his personages, but especially those of the fair sex, have not only their actions, but their looks and thoughts written down small, at whatever cost of tediousness to the reader.

How their epistolary form adopted.

The patient circumstantiality with which Defoe

[1] Mrs. Barbauld's *Life and Correspondence of Samuel Richardson.*

and Swift invested their incidents, Richardson applied to individual character. His novels, new in their kind, were received on their first appearance with the plaudits both of the literary and the fashionable world. The readers of the old romances looked upon them as of very moderate length, and readers of another stamp were gratified to discover, flowing through a large margin of sentiment, a tolerably full rivulet of sensational incident and description. 'Clarissa Harlowe' is the best of his tales, as well in point of delineation of character as of strong feeling. The character of Lovelace is partly drawn from the Lothario of Rowe's 'Fair Penitent;' that of Clarissa is more original and imaginative, and full of pathetic interest. In 'Pamela' there is a dash of selfishness and a degree of artful, or at least equivocal conduct, mixed up with the virtue of the heroine, which makes the moral of her story somewhat doubtful. When a Pamela or a Lavinia Fenton make a fair use of the weapon of beauty with which the poet tells us nature has armed their sex, a marriage to a wealthy squire or a duke is by right of open conquest; but when a train of skilful manœuvring is brought in aid of the native power of beauty, however the fair one may have retained her virtue, the moral of the lesson is not so clear as the admirers of Richardson's 'Pamela' would have it to be.[1] As regards 'Sir Charles

Pamela.

[1] Lady Mary Wortley Montague, in a letter to her daughter, the Countess of Bute, from Italy in 1751, relates an odd adventure in real life which she believed to have been copied from or

Grandison,' the baronet's stilted morality, and the tiresomely slow evolution of the plot, to some extent redeemed by the interest attaching to Clementina, have rendered it almost proverbial. Even the violent measures of Sir Hargrave Pollexfen are a relief from Sir Charles's tedious perfection. These novels were all translated, and became very popular in France; so much so that when Horace Walpole was at Paris, in the winter of 1765, he found David Hume and Richardson the favourite English authors.[1]

'Pamela' did not escape the wicked wit of Henry Fielding, whose 'Joseph Andrews' was written with the view of ridiculing its affectation and prudery. The title-page set forth 'The Adventures of Joseph Andrews and his Friend Mr. Abraham Adams' to be an imitation of the manner of Cervantes. The Rev. Mr. Adams is one of the most humorous and amusing personages in English fiction, and the adventures of the two friends are related with a serio-comic air so irresistible that the author's intention being to paint the ridiculous, we must admit him to have succeeded in it, though possibly not approving all the touches of his pencil. There is a facility and apparent truthfulness in his delineation of character worthy of Addison or Cervantes himself. Fielding's discretion may be questioned when

Fielding's Joseph Andrews.

inspired by 'Pamela.' 'I know not,' her Ladyship adds, 'under what constellation that foolish stuff was wrote, but it has been translated into more languages than any modern performance I ever heard of.'—*Works of Lady M. W. Montague, edited by Lord Wharncliffe*, vol. ii. p. 417.

[1] Walpole's *Correspondence*, 1765.

he suggests a comparison with the Spanish writer; but however he may have proposed to imitate the 'serious air' of the author of 'Don Quixote,' he is, in a great measure, saved the risk of comparison by the essential difference in the materials and costume of the Spanish and the English story.

Tom Jones.

The genius of Fielding was truly original, and accordingly we find that in his introductions to the chapters of 'Tom Jones,' written seven years afterwards, he abjures all imitation except that of 'human nature.' He had seen English life in its higher and in its lower walks, and the essence of this experience he produced to the world in his 'History of Tom Jones,' showing up human nature as modified by the accidents of situation, breeding, country or town life. In this novel the ingredients of generosity, kindliness, and charity alternate, but in too small a proportion, with unbridled passion, sensual indulgence, and degrading vice. With all this the conduct of the plot is admirably managed, the marvellous restrained within the bounds of probability, and every incident and circumstance bears upon the conclusion. The other novels of Fielding, 'Amelia' and 'Jonathan Wild,' are inferior to 'Joseph Andrews' and 'Tom Jones,' though possessing a certain merit of their own. It was in application to this author that Lord Byron took the distinction between vulgarity and coarseness; Fielding, according to his lordship, being often coarse, but never vulgar.[1]

1749.

[1] Gibbon, in his *Autobiography*, alluding to the family of the

Smollett's novels; their individuality and humorous exaggeration.

The novels of Smollett are usually named with those of Fielding. They no doubt resemble each other in some things, but also differ. Fielding and Smollett both drew their inspiration from nature and from common life; both were masters, so to speak, of low comedy; but Fielding's comedy and his characters were more generalised than those of Smollett. In the satirical sketches of both there is a large measure of personality, but more in Smollett than in Fielding. Humorous exaggerations of individual character and highly-coloured description Smollett knew to be his forte, and he pushed it to an extreme. His best novels are those in which there is most of his personal experience. In 'Roderick Random,' where he sketches his female cousins in Dumbartonshire, and his own adventures as a surgeon's mate; and in 'Humphrey Clinker,' where he travels and visits in Scotland and at Bath, there is much of his personal experience, the incidents and characters heightened and coloured to the highest humorous pitch. In 'Roderick Random' incidents of the war with France in the years preceding are mixed up with the fictitious narrative; and in this and other novels of Smollett may be marked many features of the English navy in the middle of the last century.

Fieldings and the Earl of Denbigh having a common ancestor with the House of Hapsburg, says, in his lofty manner: 'The successors of Charles V. may disdain their brethren of England; but the romance of *Tom Jones*, that exquisite picture of human manners, will outlive the palace of the Escurial and the imperial eagle of the House of Austria.'

'Peregrine Pickle' and 'Count Fathom' have less reality, and are of an inferior stamp.

In the management of the plot Smollett has produced nothing to equal 'Tom Jones.' In the preface to 'Roderick Random' he professes to take 'Gil Blas' for his model; and his style so far resembles Le Sage that his novels present a succession of amusing scenes, in which the persons do not remain the same, rather than an artistically developed story.

In the last year of the reign of George II. an autobiography of a quite original kind made its appearance—the 'Life and Opinions of Tristram Shandy, Gentleman,' produced from the secluded study of a Yorkshire clergyman. The two first volumes, printed at York, but published in London, were run upon with eager curiosity, and in one day the Rev. Lawrence Sterne became famous.

Tristram Shandy.

Without being a Rabelais or a Swift, no small share of their humour, eccentricity and satirical vein, fell to the lot of the author of 'Tristram Shandy.' The subsequent volumes of his book were not so successful as the first, and objections were started by the critics on the score of affectation and indecency. Allowing these objections their due weight, 'Tristram Shandy' and the 'Sentimental Journey through France and Italy' yet take their place in English literature as works of genius; and many of their incidents as well as personages—Trim, Lefevre, Uncle Toby, Yorick—are familiar as household words. With hardly any story or connection, the rambling pages of Sterne are replete

with the finest touches of character, and remarkable also for that singular union of the pathetic and the humorous, characteristic of writers of the highest genius.[1]

In the same year with 'Tristram Shandy,' appeared Dr. Johnson's 'Rasselas,' a beautifully written disquisition on human happiness and the difficulty of attaining it, couched in the form of an Eastern tale. The moralist who might 'shake his head at Dr. Swift,' or at Fielding and Smollett, may place 'Rasselas' on the most fastidious table. It has little incident, but is full of thought and sentiment, expressed in eloquent language and tinged with a certain melancholy, which was constitutional in Johnson, and perhaps increased by the circumstances in which the book was written; it being composed in the afternoons of the week in which his mother died. Rasselas.

The 'Vicar of Wakefield,' by Oliver Goldsmith, came out in 1766, his poem of 'The Traveller' having appeared the year before. It was not expected to have much success, and the manuscript, for which Goldsmith received the sum of sixty guineas, was allowed to remain fifteen months in the bookseller's hands. With much of the humour and truth to nature of the writing of Fielding, more elevated in sentiment and more sober in its colouring, the 'Vicar of Wakefield' slowly but surely made Vicar of Wakefield.

[1] The works of Sterne, as of Goldsmith, have furnished subjects for some well-known pictures by masters of the English school. Such are 'Uncle Toby and Widow Wadman' by Leslie, 'Yorick and the Grisette' by Newton, and the 'Whistonian Controversy' by Mulready.

Its delineations of character.

its way to public favour. The masterly delineations of Dr. Primrose and his family, of Jenkinson and Burchill, have become, as it were, domiciliated in England; reminding one of the recorded observation of an old monk on the figures in one of Titian's masterpieces in the Escurial, that *they* were the realities and *men* the shadows![1] Both 'Rasselas' and the 'Vicar of Wakefield' were very soon translated into French and German. In Germany the Vicar was read with eagerness, and highly appreciated.[2]

Walpole's Castle of Otranto.

The year 1765 witnessed the revival, in a comparatively diminutive form, of the old romance. The 'Castle of Otranto,' by the Hon. Horace Walpole, was composed in the congenial atmosphere of Strawberry Hill, and like the Gothic architecture of that celebrated villa, was rather suggestive than of great merit in itself. With an easy idiomatic style, and a portraiture of characters and manners not too

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[1] Earl Stanhope's *History of England*, vi. 498.

[2] Among the autobiographical reminiscences in Goethe's *Dichtung und Wahrheit*, is an interesting notice of the *Vicar of Wakefield*, in which the following passage occurs: 'The representation of the character of Dr. Primrose in his life-walk through joy and sorrow, the always-increasing interest of the story by the blending of the natural with the marvellous, render this tale one of the best that ever was written; while it has, besides, the great merit of being perfectly moral; indeed, in the pure sense of the word, Christian. . . . It left a great impression upon me, and which I could not well account for; but I felt myself entirely in accord with that serio-comic (*ironisches*) vein of sentiment that rises above circumstances, above fortune and misfortune, good and bad, death and life, and so attains to the possession of a truly poetical world.'—*Dichtung und Wahrheit*, B. x.

improbable, there is yet such a want of keeping and proportion in the supernatural machinery of gigantic helmets and the like, that the most eager lover of the marvellous has difficulty in allowing his imagination to be carried along with it. Walpole's forte lay, more in letter-writing than in either fictitious or real history; and the following account of the 'Castle of Otranto,' in a letter from him to the Rev. Mr. Cole, is perhaps better than anything in the book itself:—

I had time to write but a short note with the 'Castle of Otranto,' as your messenger called on me at four o'clock, as I was going to dine abroad. Your partiality to me and Strawberry Hill have, I hope, inclined you to excuse the wildness of the story. You will even have found some traits to put you in mind of this place. When you read of the picture quitting its panel, did not you recollect the portrait of Lord Falkland, all in white, in my gallery? Shall I even confess to you what was the origin of this romance? I waked one morning in the beginning of last June from a dream, of which all I could recover was, that I had thought myself in an ancient castle (a very natural dream for a head filled like mine with Gothic story), and that on the uppermost banister of a great staircase I saw a gigantic hand in armour. In the evening I sat down and began to write, without knowing in the least what I intended to say or relate. The work grew on my hands, and I grew fond of it; add, that I was very glad to think of anything rather than politics. In short, I was so engrossed with my tale, which I completed in less than two months, that one evening I wrote from the time I had drank my tea, about six o'clock, till half an hour after one in the morning, when my hand and fingers were so weary that I could not hold the pen to finish the sentence, but left Matilda and Isabella talking in the middle of a paragraph. You will laugh at my earnestness, but if I have amused you by retracing with any fidelity the manners of ancient days, I

am content, and give you leave to think me as idle as you please.

Romances of Mrs. Radcliffe and Clara Reeve.

In the path of romance Clara Reeve and Mrs. Radcliffe followed in the wake of the 'Castle of Otranto'. The 'Old English Baron' of the former, the 'Mysteries of Udolpho,' 'Romance of the Forest,' and 'Italian' of Mrs. Radcliffe, possess a hazy and mysterious interest for the youthful reader which a perusal in after years will hardly revive. In the best of these romances, the 'Mysteries of Udolpho,' there is an attempt to explain the marvels of the story, which leaves the reader under the unsatisfactory impression of their being neither true nor false. Of romances by other writers in the manner of Mrs. Radcliffe (the memory of which may still exist in circulating libraries) the most remarkable was the 'Monk' of M. G. Lewis, and the 'Montorio' of the Rev. Mr. Maturin.

Miss Burney's Evelina and Cecilia.

Returning from the modern romance to the novel, the authoress of 'Evelina' claims our notice. This first novel of Miss Burney, afterwards Madame d'Arblay, was received with an amount of admiration on the part of the literary society of London—of Mr. Burke, Dr. Johnson, and Sir Joshua Reynolds—which the intrinsic merit of the book can hardly account for. Miss Burney undoubtedly wrote with sprightliness and grace, describing scenes with vivacity, and characterising odd and vulgar people amusingly; but in the portraiture of character and the exhibition of sentiment by fine and minute touches, and in the conduct of her story, she is much inferior to Richardson, whose epistolary method she

has adopted. 'So far had I written of my letter,' Mrs. Thrale writes to Dr. Burney, 'when Mr. Johnson returned home full of the praises of 'Evelina,' and protesting there were passages in it which might do honour to Richardson. We talk of it for ever, and he feels ardent for the dénouement.'[1] As to Miss Burney's next novel, 'Cecilia,' Mr. Burke thus expresses himself: 'There are few, I may say fairly there are none, that will not find themselves better informed concerning human nature, and their stock of observation enriched, by reading your 'Cecilia.'[2] Miss Burney's subsequent novels of 'Camilla' and another failed in attracting the same attention as 'Evelina' and 'Cecilia.'[3]

The public taste, as regards fictitious narrative, was now becoming more refined; and the imitators of the early novelists, retaining their coarseness and wanting their talent, soon fell into oblivion. This was the fate of the 'Zeluco' of Dr. Moore, one of the best of these imitations, which had its season of popularity.

In some portions of the works of Henry Mac-

[1] July 22, 1778. Madame d'Arblay's *Diary*, i. 58.

[2] July 29, 1782. *Diary*, ii. 148.

[3] An ingredient entering largely into the public admiration of Miss Burney's novel-writing was her youth, *Evelina* having been long supposed to be the production of a young lady of seventeen. But a reviewer in the *Quarterly* (in an article on Dr. Burney's *Memoirs*) for April 1833, actuated by an uncourteous spirit of inquiry, and having his suspicions aroused by an obvious inattention to dates in the early portion of Madame d'Arblay's own *Diary*, has discovered, by consulting the register of her birth at Lynn, that, in 1778, when *Evelina* was published, Miss Burney must have completed her twenty-fifth year.

Novels of Henry Mackenzie.

kenzie, author of the 'Man of Feeling,' the 'Man of the World,' and 'Julia de Roubigné,' Sterne has found an imitator, in some degree, of his sensibility without his indelicacy, but wanting his rich humour and strong grasp of character. Mr. Mackenzie's novels display originality of thought and fancy, and are graceful and chaste in style; their excess of sentiment and prevailing strain of melancholy giving them a marked character. Among his papers in the 'Lounger' and 'Mirror' is the beautiful story of 'La Roche' (published in the collection of his writings), where he introduces a sketch of Mr. Hume in the character of a benevolent sceptic, and aims to subdue infidelity by the force of sensibility.

New strain of fiction.

After the commencement of the French Revolution, at a time when men's minds were stirred by social and political theories of an extreme kind, it is not surprising that some of these theories should have sought for an exponent in fiction. Of this an example was given in 'Caleb Williams,' 'St. Leon,' and other novels of Mr. Godwin, author of 'An Inquiry into Political Justice.' 'Caleb Williams,' according to its preface, was intended to contain a general view of 'the modes of domestic and unrecorded despotism by which man becomes the destroyer of man.' It is mainly an attack on the system of the administration of English law, conveyed in a personal story of painful interest. But the writing at this period was not all in favour of the doctrines of the Revolution. Canning (in the 'Antijacobin') and others assisted in stemming the current. Works of fiction lent their aid to support

the existing order of things,—an example of which, of an entertaining sort, was a novel entitled 'Memoirs of Modern Philosophers,' by Elizabeth Hamilton, authoress of the 'Cottagers of Glenburnie.'

Novel writing at the commencement of the 19th century.

At the commencement of the present century novel writing had greatly increased, but in its quality had come to a very low ebb; 'for certainly (to use the words of Lord Jeffrey) a greater mass of trash and rubbish never disgraced the press of any country than the ordinary novels that filled and supported the circulating libraries down nearly to the time of Miss Edgeworth's first appearance.'[1] The authorship of Maria Edgeworth began in the first year of the century. 'Castle Rackrent,' 'an Hibernian tale, taken from facts and from the manners of the Irish squires before the year 1782,' is a series of graphic sketches of the lives and proceedings of the drunken Sir Patrick, the litigious Sir Murtagh, the fighting Sir Kit, and the slovenly Sir Condy Rackrent, related by an old Irish steward in his vernacular idiom. 'When Ireland,' says Miss Edgeworth in the preface, 'loses her identity by an union with Great Britain, she will look back with a smile of good-humoured complacency on the Sir Kits and Sir Condys of her former existence.' 'Castle Rackrent' was followed by 'Belinda,' the advertisement to which demonstrates the feelings of Miss Edgeworth as to the novels of the period:—

Miss Edgeworth's tales and novels.

1801.

The following work is offered to the public as a Moral Tale, the author not wishing to acknowledge a novel.

[1] Prefatory Notice to *Contributions by Lord Jeffrey to the Edinburgh Review*.

Were all novels like those of Madame de Crousatz (author of 'Caroline de Lichtfield') Mrs. Inchbald, Miss Burney, or Dr. Moore, she would adopt the name of novel with delight; but so much folly, error and vice, are disseminated in books classed under this denomination, that it is hoped the wish to assume another title will be attributed to feelings that are laudable and not fastidious.

The 'Popular Tales' of Miss Edgeworth appeared in 1804, the title having been chosen 'not as a presumptuous and premature claim to popularity, but from the wish that they may be current beyond circles which are sometimes exclusively considered as polite.' In these, and indeed in all the writings of Miss Edgeworth—'Moral Tales,' 'Parents' Assistant,' &c.—it was her constant aim to exemplify and promote the principles of practical education contained in the more didactic works on education by herself and her father, Mr. Richard Lovell Edgeworth.

1809. The 'Tales of Fashionable Life' were intended especially to point out some of the errors, bad habits and affectations, to which the higher classes of society are

1813. disposed. 'Patronage' is one of the best of her larger novels; after it came out 'Harrington,' 'Ormond,' and (latest of all) 'Helen.'

Their influence on Scott.

The earlier tales of Maria Edgeworth at once redeemed the mediocrity of the fictitious writing of the day, and had some influence in leading the way to the novels of Sir Walter Scott. In a letter from his printer

1814. and publisher, James Ballantyne, to Miss Edgeworth, the writer says, that from intercourse with the author of 'Waverley,' while 'Waverley' was going through the press, he knew that the exquisite truth and power

of Miss Edgeworth's characters operated on his mind at once to excite and subdue it.[1] In the delineation of character, particularly Irish character, Miss Edgeworth has not been excelled by Lady Morgan, Mr. Lever, and other later writers. Her tales commended themselves to the understanding as well as to the fancy, inculcating moral truth in the guise of fiction, rebuking folly and prejudice by the force of ridicule and humour. With much merit in this respect, Miss Edgeworth's novels have a certain teaching or lecturing tone not always agreeable in a novel; England being made, as it were, the Dame's School of this accomplished authoress.[2] In the conduct and dénouement of the plot it has been observed that her stories are generally, if not unnatural, at least improbable, the events of most consequence, with hardly an exception, being brought about by providential coincidences.[3] If, however, this be a fault, it is one which may be objected to nearly every work of fiction that looks more to the producing of striking effects than to the doctrine of probabilities.

Didactic tone of her novels.

The novels of Miss Jane Austen, of which the first, 'Sense and Sensibility,' appeared in 1811, have certainly the merit of greater probability of incident. As her style became more formed, Miss Austen's

Miss Austen's novels.

[1] Lockhart's *Life of Sir Walter Scott*, vol. iii. p. 303. The influence exercised by Miss Edgeworth's success in stimulating him to the writing of *Waverley*, is referred to by Scott himself in the General Preface to his novels, many years after.

[2] Don Juan's model parent, Donna Inez, is compared by Lord Byron to

Miss Edgeworth's novels stepping from their cover.

[3] *Quarterly Review* for January 1821.

subsequent tales, 'Mansfield Park,' 'Pride and Prejudice,' 'Emma' and 'Persuasion,' displayed qualities entitling her to a high rank among writers of fiction. Their perfect naturalness, and truthful rendering of the life of the upper middle class of English society, will always please. Without the brilliant talent and pretension of Miss Edgeworth, Miss Austen's expressive manner gains upon her readers like the beauty of some women, not remarkable or striking at first, but improving unaccountably on farther acquaintance. Her quick perception of the minor follies and absurdities of life, and her easy and lively way of bringing them out, contribute to give a piquancy to her stories which enhances their moral tendency without the reader being aware of it.

Waverley novels.

The appearance in 1814 at Edinburgh, of 'Waverley, or 'Tis Sixty Years Since' (the first portion of it having been written in 1805), and the long train of novels and romances that followed from the same quarter, forms an era in the history of fictitious narrative. Although his incognito was not formally withdrawn till 1825, the 'man in the mask' was very soon revealed to many of his countrymen, from internal evidence, to be no other than Walter Scott, already known to the public as the editor of the 'Border Minstrelsy' and the author of 'Marmion.' His previous literary pursuits, his extensive reading in history, his antiquarian and traditionary lore, his powers of memory and imagination, his knowledge of life, his genial and widely sympathetic nature, all contributed materials for the composition of the Waverley novels.

Hardly had people ceased to talk of the thoroughly well-drawn and amusingly-coloured picture of Scottish manners and character, at the period of the 'forty-five,' presented by 'Waverley,' than it was followed by 'Guy Mannering,' then by the 'Antiquary,' 'Rob Roy,' the three series of the 'Tales of My Landlord,' and 'Ivanhoe.'[1] In the article upon 1819.
'Ivanhoe,' in the 'Edinburgh Review' for January 1820, Mr. Jeffrey pays Scott the high compliment of comparing him with Shakespeare :—

> In the period of little more than five years, he has founded a new school of invention, and established and endowed it with nearly thirty volumes of the most animated and original compositions that have enriched English literature for a century ; volumes that have cast into the shade all contemporary prose, and even all recent poetry (except perhaps, that inspired by the genius—or demon—of Byron), and by their force of colouring, and depth of feeling, by their variety, vivacity, magical facility and living presentment of character, have rendered conceivable to this later age the miracles of the mighty dramatist.

As of Shakespeare, so it may with truth be said of Scott, that to him nature 'unveiled her face.'

[1] In a letter dated from Abbotsford in the autumn of 1817, Sir David Wilkie remarks—'The family here are equally in the dark about whether Mr. Scott is the author of the novels. They are quite perplexed about it. They hope he is the author, and would be greatly mortified if it were to turn out that he was not. He has frequently talked about the different characters to us, and the young ladies express themselves greatly provoked with the sort of unconcern he affects towards them.' Cunningham's *Life of Wilkie*, i. 482. The formal avowal of the authorship of the novels was not made till brought out by Lord Meadowbank at a Theatrical Fund dinner in Edinburgh in 1825.

The extent of his traditional and historical lore was not more remarkable than his insight into, and sympathetic acquaintance with, the feelings of men and their springs and motives of action.

'Ivanhoe' was followed by the 'Monastery' and 'Abbot,' and these by 'Kenilworth,' in which the genius of Scott may be said to have culminated. In the variety and richness of the scenery and descriptions in this novel, and in the pathos of the story, it has not been excelled by any of his later productions. Several good novels, the 'Fortunes of Nigel,' 'Quentin Durward,' the 'Talisman,' came out, along with others not of equal merit, in rapid succession; but the wand of the enchanter, which had called so many spirits from the deep of the past, gradually lost its power, and the series was closed in 1831 by paralysis and death.

The novels and romances of Scott are nearly all historical, though in a greater or less degree; some taking both the persons and events of real history, as 'Waverley,' the 'Legend of Montrose,' 'Quentin Durward,' 'Old Mortality,;' some dealing with minor incidents of history, and introducing real characters, as 'Rob Roy,' the 'Heart of Midlothian,' 'Kenilworth;' others again being confined to the illustration of national manners and habits at particular periods, as 'Guy Mannering,' the 'Antiquary,' 'St. Ronan's Well.'

Scott's claim to originality in the historical novel.

Unless Defoe's 'Memoirs of a Cavalier,' and 'Journal of the Plague Year' (although these have no plot or story), or Smollett's 'Roderick Random,' be considered to have anticipated the historical

novel of Scott, Sir Walter may be regarded (to use the words of a late writer) as having been 'the first to show how much invention might gain by a union with reality; what additional probability, interest and importance, might be given to the fortunes of imaginary heroes, by interweaving their destinies with those of historical personages; nay, how much of romance in its finest forms lies in the characters and events of history itself, invisible to the prosaic or merely philosophic observer, but obvious at once to the eye of imagination.' In this respect, the Waverley novels may be regarded as creations by themselves, differing from previous works of fiction; but they resemble the best examples that exist of fictitious narrative, in representing character truthfully and developing powerfully the workings of natural feelings in the breasts and the actions of men. The scenes and surroundings of their narratives are, indeed, taken from the past; but humanity, however modified externally by national manners and the process of civilisation, is the same in a remote age as in the present age, the same in the highlands of Scotland as it is on the banks of the Loire.

His knowledge of human nature.

In the department of fictitious writing the influence of the novels of Scott was very marked; but so far as regards actual benefit to literature, its operation has perhaps been less direct than indirect. The direct imitators of Sir Walter Scott's style and manner have not been quite successful in their efforts. The historical and antique setting may be there, but the genuine stone is wanting. The his-

Influence of Waverley novels on the writing of fiction.

torical romances of Mr. James—the earliest of which, 'Richelieu,' appeared in 1825—have considerable merit, and are not without interest; but they are too much spun out, and are deficient in the higher qualities of fictitious narrative. The Scotch novels of Galt, which possess a copious fund of sly humour, were brought out rapidly between 1819 and 1823. His 'Annals of the Parish' and 'Entail' are superior to his other quasi-historical novels. Cooper, if to be considered at all an imitator of Scott, takes very different scenes and subjects for the display of his novel-writing talent.

It is rather by elevating the tone of fictitious writing, and by their general suggestiveness, that the Waverley novels have influenced some of their
1820. successors. The scene of Mr. Lockhart's 'Valerius,'
1827. and of Mr. Moore's 'Epicurean,' is laid in that transition period when the Roman empire was veering from paganism towards Christianity, and, having regard to the difficulties to be encountered, they are written with power and feeling. Miss Ferrier's novels of 'Marriage,' 'Inheritance,' and 'Destiny,' show a certain resemblance to Miss Austen's manner, with a piquant and amusing flavour of the humour and delineation of Scottish manners of Sir Walter Scott. The novels of Charlotte Brontë are also above average merit. The oriental romances of Mr. Morier,
1832. 'Zohrab,' 'Ayesha,' and others, possess some good qualities of the Waverley tales, displayed in new and interesting circumstances.

The novels of domestic life and manners, whether high life or low life, which have more recently ap-

peared, are as a class superior to those in the beginning of the century. Among the most amusing are those of Theodore Hook and Captain Marryatt. In several instances novel writing in the present century has ascended to quarters of high social position; and to Mr. Lister, the Marquis of Normanby, Mrs. Gore, Lady Dacre, and others now deceased, we are indebted for some of the best of what have been called 'fashionable novels.' As one of the various departments of human life, the habits and sentiments of high society are no doubt a legitimate theme for the novelist; and novels in which the personages belong to the fashionable world are occasionally made vehicles for very skilful and entertaining delineations of manners and character, and of phases of public opinion, interspersed with historical incidents. But fashionable manners, merely as such, do not as a rule afford the best theme for the novelist. The story, in the general run of such novels, is usually of very slender texture, with great lack of incidents. It is for the most part overlaid with an accumulation of descriptions of society and successions of scenes in town and in the country, the leading interest of which lies not so much in their bearing upon the main plot, as in gratifying the curiosity of the general reader to know how the 'high characters' drawn in the novel conduct themselves in London life, or at a ducal country mansion. When taken up by imitators, who describe fashionable life at second hand, or by 'fair women without discretion,' these novels become very trashy performances.

Fashionable novels.

In the external bearing and manners of the upper classes of countries of European civilization there is so much conventionalism and reserve, and so much routine in their habits, that very little scope is in general afforded for incident and adventure, and the display of feeling. It is the fact of there being greater scope for both in the middle and lower walks of life, especially in the latter, which renders them more fertile of subject for the writer of fiction. Fielding and Scott have acknowledged this, both in theory and in their practice; and it has been confirmed by the practice (though that may not be constant) of Lord Lytton, Mr. Thackeray, and Mr. Dickens in more recent times.

I have (says Sir Walter Scott in his original preface to the 'Antiquary,') sought my principal personages in the class of society who are the last to feel the influence of that general polish which assimilates to each other the manners of different nations. Among the same class I have placed some of the scenes in which I have endeavoured to illustrate the operations of the higher and more violent passions; both because the lower orders are less restrained by the habit of suppressing their feelings, and because I agree with Mr. Wordsworth, that they seldom fail to express them in the strongest and most powerful language.

The sensational novels of the present day do not fall to be noticed in this summary. The great loss which fictitious writing has sustained by the recent decease of Mr. Thackeray and Mr. Dickens, it is unnecessary to do more than refer to. Some years should pass before their popular works can be duly taken note of or estimated.

CHAPTER III.

POETRY.

Can Poetry be defined?—Poetry of Pope, of two kinds — Satirical Poems of Johnson — Of Churchill — Poetry of Thomson — Of Ramsay — Of Dr. Edward Young — Lyrics of Collins and Gray — Poems of Goldsmith — Beattie — Warton and others — Poetry and original manner of Cowper.

TOWARDS the conclusion of his 'Life of Pope,' Dr. Johnson observes:—'After all this it is surely superfluous to answer the question that has once been asked,[1] whether Pope was a poet—otherwise than by asking in return, If Pope be not a poet, where is poetry to be found? To circumscribe poetry by a definition will only show the narrowness of the definer, though a definition which shall exclude Pope will not easily be made.' Not disputing the danger of circumscribing poetry by a definition, certain qualities may be adverted to which two of the greatest masters of the art appear to have regarded as proper to poetry. Milton, in his 'Treatise of Education' distinguishes Poetry from Logic as being 'more simple, sensuous, and passionate:' that is, not complex or subtle, but dealing with simple

Characteristics of poetry.

[1] By Dr. Joseph Warton, author of an *Essay on the Genius and Writings of Pope*, and who may be regarded as the founder of the modern school of poetic criticism in England.

elements; not abstract, but sensible and real; not cold and inanimate, but moved by and expressing human passions and sympathies. Shakespeare, again, speaks of the poet as being 'of imagination all compact;' thus implying imagination, or the exercise of the power of conceiving and bodying forth images, to be also an essential attribute of poetry. Upon so high authority it may be allowable to assume these qualities, or some of them, to be inherent in all true poetry; and the following notices will touch upon such poetry only as shall seem to possess them in a more or less ample measure.

Poetry of Pope; his Pastorals.

With the poetry of Pope an historical view of the later British poetry should commence. His first pieces in verse of any importance were four Pastorals or Eclogues, which appeared in 'Tonson's Miscellany' of 1709. They are prefaced by a short discourse on pastoral poetry, intimating the author's theory of this kind of composition to be an imitation of the manner of Theocritus and Virgil. 'If we would copy nature,' says he, 'it may be useful to take this idea along with us, that Pastoral is an image of what they call the Golden Age.' Pope's shepherds are therefore conventional in their sentiments and manners, and his imagery is what may be called hereditary in classical pastoral.[1] Their

[1] In the years immediately following the publication of Pope's *Pastorals*, a literary dispute arose as to the proper theory of this kind of writing; a party having been formed in favour of an actual representation of rustic life in England, instead of the conventional or Sicilian rustic life of the ancient models. Upon this new view the *Shepherd's Week* of Gay was written early in 1714.

chief merit is in the correct and musical versification, and in giving the first example of that harmony in English verse which was afterwards considered so indispensable.[1] The 'Essay on Criticism' was brought out anonymously in 1711, in a small quarto form.

If the 'Essay on Criticism' and a large proportion of the subsequent poetry of Pope, drew its inspiration from Horace, a considerable share of the early offerings of his muse fell to Virgil. The 'Messiah,' a prophetic song or hymn in imitation of the fourth Eclogue of Virgil, appeared in Addison's 'Spectator.' The invocation of the Roman bard :—

Pope's early imitation of Virgil. 1812.

> Sicelides Musæ, paullo majora canamus;
> Non omnes arbusta juvant humilesque myricæ—

In the preface Mr. Gay proposes 'to describe aright the manners of our own honest and laborious ploughmen, in no wise sure more unworthy of a British poet's imitation than those of Sicily or Arcadia,' and to set before the reader a landscape of his own country :—'Thou wilt not find my shepherdesses idly piping on oaten reeds, but milking the kine, tying up the sheaves, and, if the hogs go astray, driving them to their styes. My shepherd gathereth none other nosegays but what are the growth of our own fields; he sleepeth not under myrtle shades, but under a hedge, nor doth he vigilantly defend his flock from wolves, because there are none.' Accordingly the talk of Gay's Grubbinol and Bumkinet, Hobnelia and Blouzelinda, is of country pursuits, pastimes, superstitions, and rustic love. As to the reception by the public of the *Shepherd's Week*, Dr. Johnson, in his *Life of Gay*, says :—'The effect of reality and truth became conspicuous even when the intention was to show them grovelling and degraded. These pastorals became popular, and were read with delight as just representations of rural manners and occupations by those who had no interest in the rivalry of the poets nor knowledge of the critical dispute.'

[1] Warton's *Essay on the Genius and Writings of Pope* (1756).

Is thus paraphrased—

> Ye nymphs of Solyma! begin the song;
> To heavenly themes sublimer strains belong.
> The mossy fountains and the sylvan shades,
> The dreams of Pindus and the Aonian maids
> Delight no more,—O Thou my voice inspire
> Who touch'd Isaiah's hallowed lips with fire!

1713. Of the bucolic or Georgic poem of 'Windsor Forest,' it has been justly observed that the descriptions of scenery and objects, with few exceptions, want distinctness and individuality. Amongst the exceptions, however, will come the lines—

> See from the brake the whirring pheasant springs,
> And mounts exulting on triumphant wings:
> Short is his joy, he feels the fiery wound,
> Flutters in blood and panting beats the ground.
> Ah! what avail his glossy varying dyes,
> His purple crest and scarlet-circled eyes,
> The vivid green his shining plumes unfold,
> His painted wings, and breast that flames with gold!

The 'Ode for Music on St. Cecilia's Day' was an early production of Mr. Pope, and would probably rank higher than it does as a lyric poem were it not so often in comparison with the 'Alexander's Feast' of Dryden, whose manner Pope has imitated. In the well known 'Elegy to the Memory of an Unfortunate Lady' the poetry is superior to the merit of the subject.

1714. The 'Rape of the Lock, a heroi-comical poem,' the subject and occasion of it being a questionable piece of gallantry on the part of Lord Petre, was welcomed by the applause of readers of every class. Unexceptionable in its versification, this poem dis-

plays marvellous invention and the finest wit; being characterised by Addison as *merum sal*. It combines the machinery of the sylphs in the happiest manner with humorous narrative and playful satire. The 'Epistle of Eloisa to Abelard' (included among Mr. Pope's collected poems in 1717) is said, in the argument of the poem, to have been written from original letters of the lovers, 'which give so lively a picture of the struggles of grace and nature, virtue and passion.' With great harmony of numbers, it has more reality, and contains a more vivid expression of passionate feeling, than occur in any other of his productions. In a letter to Martha Blount (about 1716), Mr. Pope says of this poem: 'The "Epistle of Eloisa" grows warm, and begins to have some breathings of the heart in it, which may make posterity think that I was in love.'

Rape of the Lock —*merum sal.*

Eloisa.

The translation of 'Homer'—'a pretty poem, but not Homer,' according to the judgment of Bentley, occupied about ten years of the poet's lifetime. The first three books of the 'Dunciad' appeared in 1728, and the fourth some years later.[1] In this re-

The Dunciad.

[1] It is with reference to the *Dunciad* that the following *jeu d'esprit*, by Henry Fielding, was given in the *Covent Garden Journal* (1752):—'He (Dryden) died in a good old age, possessed of the kingdom of Wit, and was succeeded by king Alexander, surnamed Pope. This prince enjoyed the crown many years, and is thought to have stretched the prerogative much farther than his predecessor. He is said to have been extremely jealous of the affections of his subjects, and to have employed various spies, by whom, if he was informed of the least suggestion against his title, he never failed of branding the accused person with the word *dunce* on his forehead in broad letters; after which the unhappy culprit was obliged to lay by his pen for ever, for no bookseller

markable work Mr. Pope gives full scope to his satirical vein, mingling some general with more of personal, and often coarse, satire; using all the weapons of an excursive and brilliant fancy, and all the power of words, to harass and confound his adversaries and the scribblers of the day. The 'Essay on Man,' in four books, was addressed to Henry St. John, Lord Bolingbroke, and is not considered one of his best efforts. Full of metaphysical morality, what is true in it was not new, and what was apparently new is more so in the sound than the sense. The 'Epistles' to various persons, and the two 'Dialogues' were written at different times; the more direct imitations of Horace being written late in life, and chiefly by way of relaxation.

Pope's poetry of two kinds.

It will be seen from this reference to the writings of Pope, that they divide mostly into two classes; one, critical, didactic, and satirical; the other, poems of imagination and passionate sentiment. The first of these classes, in which are included the 'Essays' the

would venture to print a word that he wrote. He did indeed put a total restraint on the liberty of the press, for no person durst read anything which was writ without his license and approbation; and this license he granted only to four during his reign, namely, to the celebrated Dr. Swift, to the ingenious Dr. Young, and to Dr. Arbuthnot and to one Mr. Gay, four of his principal courtiers and favourites. But without diving any deeper into his character, we must allow that king Alexander had great merit as a writer, and his title to the kingdom of Wit was better founded at least than his enemies have pretended.' Pope's timely countenance afforded to Thomson and Aikenside are recorded instances of the reigning poet's good-nature, which Fielding would perhaps have accounted for as displayed towards writers not interfering with that province of poetry which Pope regarded as his own by prerogative.

'Epistles,' and the 'Dunciad,' have for their subject-matter, criticism, taste, ethics, society and manners; and, however varied the illustrations, and harmonious and pointed the verse, they are really more akin to very clever prose than to poetry—*sermoni propiora.* But, like Horace with his Satires and his Odes, Pope can take his stand also upon poetical compositions of quite another kind, as the 'Epistle of Eloisa to Abelard,' 'Rape of the Lock,' and shorter pieces, in which he has displayed powers both of imagination and sentiment or feeling; imagination being more conspicuous in some, sentiment in others.[1]

Johnson's imitations of Juvenal.

In 1738, while Pope was still alive, Samuel Johnson, wrote his 'London,' and ten years after, his 'Vanity of Human Wishes,' the one in imitation of the third, the other of the tenth satire of Juvenal. Both are full of well applied parallels and modern instances. The imagery and illustration contained in these poems is striking and original; as poetical compositions they occupy a middle place between translation and original writing. The 'Vanity of Human Wishes' is considered superior to the other, not only in the versification, which is pointed and vigorous, but in the design and the sense; its excel-

[1] It must have been no inconsiderable triumph to the admirers of Pope when Dr. Joseph Warton, who first raised the question as to his poetry, after a thorough review of the poet's works extending through two volumes, arrived at the conclusion, hardly warranted by his premises, that Mr. Pope ought to be placed—not in the same rank with Spenser, Shakespeare, and Milton, but 'considering the correctness, elegance, and utility, of his works, the weight of sentiment and the knowledge of man they contain, that he ought to have a place assigned him next to Milton and just above Dryden.'—Warton's *Essay on Pope*, vol. ii., ad fin.

lence being no doubt partly due to the superiority of the tenth satire of Juvenal to the third. The following lines are an example of the application of Juvenal's satire to the times of Lord Chesterfield and the Pelhams :—

> Unnumbered suppliants crowd Preferment's gate,
> Athirst for wealth, and burning to be great ;
> Delusive Fortune hears th' incessant call,
> They mount, they shine, evaporate, and fall.
> On ev'ry stage the foes of peace attend,
> Hate dogs their flight, and insult mocks their end.
> Love ends with hope; the sinking statesman's door
> Pours in the morning worshippers no more.
> For growing names the weekly scribbler lies,
> To growing wealth the dedicator flies ;
> From every room descends the painted face,
> That hung the bright Palladium of the place,
> And smoked in kitchen, or in auctions sold,
> To better features yields the frame of gold ;
> For now no more we trace in every line
> Heroic worth, benevolence divine.

Akenside's Pleasures of Imagination.

Akenside's 'Pleasures of Imagination,' a didactic poem in blank verse, appeared in 1744, and his 'Odes' in the following year. As compared with the Odes of Collins and Gray, the merit of Akenside's lyric poetry is not of a high order. The 'Pleasures of Imagination' contains some very poetical passages of illustration and description, but it deals too much in philosophy and theory, and the style is often obscure. Reasoning and analysis, although expressed in eloquent verse, belong to the domain of logic rather than of poetry.[1]

[1] Two poems of this time, Glover's *Leonidas* (1737), in the classical manner, correct and cold, and Armstrong's *Art of Pre-*

In the direction of satirical poetry mention should be made of the slashing diatribes of the Rev. Charles Churchill, of London, which were poured forth upon the town with great exuberance in the first three years of the reign of George III., during the administration of the Earl of Bute. Among the most noted of these satires were the 'Rosciad,' in which, profiting by his playhouse experience, he attacks unmercifully the London actors of the day, including Garrick and Quin; the 'Prophecy of Famine,' in which Lord Bute's compatriots are bespattered, with some humour and more invention; the 'Ghost,' a desultory performance in four books, in octo-syllabic measure, touching on all current topics, including the Cock-lane Ghost, and lashing Dr. Johnson under the name of Pomposo; and the 'Epistle to Hogarth' the painter, hardly to be equalled for venomous personality. The 'North Briton,' a periodical paper in the writing of which Mr. Wilkes was assisted by Churchill, had waged war upon Hogarth, who in retaliation published the well-known portrait of Wilkes, of his own engraving; this being the immediate cause of Churchill's 'Epistle.' Hogarth's rejoinder was the equally well-known portrait of 'The Bruiser, Charles Churchill (once the Reverend), in the character of a Russian Bear.'

Satirical poems of Churchill.

With some redeeming passages of character-sketching and illustrative imagery, the satirical poems of Churchill owe their chief reputation to fearless

serving Health (1744), didactic and good in its kind, may be classed among the works of the *poetæ minores*.

strength of invective, clothed in rough though vigorous verse. They appear to affect the manner of Dryden in preference to that of Pope; but their personality and abusiveness forbid them ranking high as poetry.[1] Cowper in his 'Table Talk,' has these lines upon Churchill:—

> If brighter beams than all he threw not forth,
> 'Twas negligence in him, not want of worth.
> Surly and slovenly and bold and coarse,
> Too proud for art, and trusting in mere force;
> Spendthrift alike of money and of wit,
> Always at speed and never drawing bit,
> He struck the lyre in such a careless mood,
> And so disdained the rules he understood;
> The laurel seemed to wait on his command—
> He snatched it rudely from the Muses' hand.

Original poetry of Thomson: the Seasons.

Returning to a purer stream of poetry, we discover one of its spring-heads in the 'Seasons' of Thomson. The son of a Scotch country clergyman, with a classical education and an early formed taste for the poetical aspects of nature, Thomson took with him to London in 1725 the manuscript of his 'Winter,' which he was encouraged to produce the following year in print.[2] 'Summer,' 'Spring,' and

[1] Churchill died as Goldsmith's poem of the *Traveller* was passing through the press; the dedication thus characterising Churchill:—'Him they dignify with the name of poet; his tawdry lampoons are called satires, his turbulence is said to be force, and his phrenzy fire.' Churchill and his poetry have recently undergone a process of whitewashing by Mr. John Forster, in his *Biographical Essays*, reprinted from the *Edinburgh Review*.

[2] Dr. Joseph Warton, in the second part of his Essay on Pope, says that the *Winter* lay a long time neglected, till Mr. Spence made honourable mention of it in his Essay on the *Odyssey*, which

'Autumn' followed. A collected edition of the 'Seasons' was then published in quarto by subscription, Pope subscribing for three copies.[1]

Before many years passed, it was generally acknowledged that in Thomson an original poet, both as regarded matter and style, had appeared; his blank verse occasionally too swelling and his episodes not always in the best taste, but drawing his inspiration directly from nature, rising often to the sublime, and animating his descriptions by touches of sentiment and fancy. His poem of 'Liberty,' which was written after a tour on the continent with the son of Lord Chancellor Talbot, travels over ancient Greece and Rome and their belongings to Britain, and is more didactic and commonplace than his 'Castle of Indolence.' Adopting the Spenserian manner of allegory as well as the stanza of Spenser, the 'Castle of Indolence' is a highly imaginative production. The vein of sentiment that pervades it is refined and original, and the verse harmonious.

Liberty.

Castle of Indolence. 1746.

becoming a popular book, made the poem known. The poetical merit of the *Seasons* was pointed out by Warton himself in 1756, in the first part of his Essay on Pope. Many years after, Mr. Wordsworth, in the supplement to his preface to the *Lyrical Ballads* (*Works*, iii. 333), remarked that, 'excepting the *Nocturnal Reverie* of Lady Winchelsea, and a passage or two in the *Windsor Forest* of Pope, the poetry of the period intervening between the publication of the *Paradise Lost* and the *Seasons* does not contain a single new image of external nature, and scarcely presents a familiar one from which it can be inferred that the eye of the poet had been steadily fixed upon his object, much less that his feelings had urged him to work upon it in the spirit of genuine imagination.'

[1] *Lives of the Poets*, iii. 230.

Had Thomson restricted his imitation of Spenser to the measure and allegory, and not also imitated occasionally his antiquated forms of words, which the richness and growth of the English language in his own day made quite unnecessary, his poem might, in some portions of it, have gained in point of diction. On the 'Seasons' the reputation of Thomson chiefly rests, as the author of a work original in its kind, and suggestive of a more sensuous and less artificial sort of poetry than that of the school of Pope.[1]

The following stanzas from the second canto of the 'Castle of Indolence,' referring to the training and achievements of the 'Knight of Industry,' is a fair example of Thomson's manner in this poem :—

At other times he pried through Nature's store,
Whate'er she in th' ethereal round contains,
Whate'er she hides beneath her verdant floor,
The vegetable and the mineral reigns :
Or else he scann'd the globe, those small domains,
Where restless mortals such a turmoil keep,
Its seas, its floods, its mountains, and its plains ;
But more he search'd the mind, and roused from sleep
Those moral seeds whence we heroic actions reap.

Nor would he scorn to stoop from high pursuits
Of heavenly truth, and practice what she taught ;
Vain is the tree of knowledge without fruits !
Sometimes in hand the spade or plough he caught,
Forth calling all with which boon Earth is fraught ;
Sometimes he plied the strong mechanic tool,
Or rear'd the fabric from the finest draught ;
And oft he put himself to Neptune's school,
Fighting with winds and waves on the vex'd ocean pool.

[1] Thomson's Plays do not fall to be noticed here. In his masque of *Alfred* is the national anthem *Rule Britannia.*

To solace then these rougher toils, he tried
To touch the kindling canvas into life;
With Nature his creating pencil vied,
With Nature joyous at the mimic strife;
Or, to such shapes as graced Pygmalion's wife,
He hew'd the marble; or, with varied fire,
He roused the trumpet and the martial fife,
Or bade the lute sweet tenderness inspire,
Or verses framed that well might wake Apollo's lyre.

Accomplish'd thus he from the woods issued,
Full of great aims, and bent on bold emprise;
The work, which long he in his breast had brew'd,
Now to perform he ardent did devise;
To wit, a barbarous world to civilise.
Earth was till then a boundless forest wild;
Nought to be seen but savage wood, and skies;
No cities nourish'd arts, no culture smiled,
No government, no laws, no gentle manners mild.

* * * *

It would exceed the purport of my song,
To say how this best sun from orient climes
Came beaming life and beauty all along,
Before him chasing indolence and crimes.
Still as he pass'd, the nations he sublimes,
And calls forth arts and virtues with his ray:
Then Egypt, Greece and Rome their golden times
Successive had; but now in ruins grey
They lie, to slavish sloth and tyranny a prey.

To crown his toils, Sir Industry then spread
The swelling sail, and made for Britain's coast.
A sylvan life till then the natives led,
In the brown shades and greenwood forest lost,
All careless rambling where it liked them most:
Their wealth the wild-deer bouncing through the glade
They lodged at large, and lived at Nature's cost,
Save spear and bow, withouten other aid;
Yet not the Roman steel their naked breast dismay'd.

* * * *

Here, by degrees, his master-work arose,
Whatever arts and industry can frame:
Whatever finish'd Agriculture knows,
Fair queen of arts! from heaven itself who came,
When Eden flourish'd in unspotted fame:
And still with her sweet innocence we find,
And tender peace, and joys without a name,
That, while they ravish, tranquillize the mind;
Nature and Art at once, delight and use combined.

The towns he quicken'd by mechanic arts,
And bade the fervent city glow with toil;
Bade social Commerce raise renowned marts,
Join land to land, and marry soil to soil,
Unite the poles, and, without bloody spoil,
Bring home of either Ind the gorgeous stores;
Or, should despotic rage the world embroil,
Bade tyrants tremble on remotest shores,
While o'er th' encircling deep Britannia's thunder roars.

The drooping Muses then he westward call'd
From the famed city by Propontic sea,
What time the Turk th' enfeebled Grecian thrall'd;
Thence from their cloister'd walks he set them free,
And brought them to another Castalie,
Where Isis many a famous nursling breeds;
Or where old Cam soft-paces o'er the lea,
In pensive mood, and tunes his Doric reeds,
The whilst his flocks at large the lonely shepherd feeds.

Ramsay's Gentle Shepherd.

Although the 'Gentle Shepherd' of Allan Ramsay (father of Ramsay the portrait-painter) is entitled a 'Pastoral Comedy,' it is rather a poem than a play. This poetical production is original in its kind, in ten-syllable rhyming verse, and in the Scottish dialect. The training and education of Ramsay (in his later life a bookseller in Edin-

burgh) were entirely Scotch, out of the sphere of the influence of Pope. His smaller pieces, mostly of a local interest, were collected and published by subscription at Edinburgh by Ruddiman in 1720. The 'Gentle Shepherd' appeared in 1725, with a dedication to the Countess of Eglinton. It soon became popular, not only in Scotland, but in London and Dublin. Unlike the conventional style of pastoral poetry derived from Theocritus and Virgil, and differing also from the 'Shepherd's Week' of Gay, the tendency of which is to give an altogether low and ridiculous view of rustic life, it describes the simple manners of the better class of Scottish peasantry after the period of the Restoration: but the language must be understood in order to appreciate the skill with which the poet heightens his delineation of rustic character by touches of comic archness, sometimes broad but without vulgarity, and refines his view of peasant life by tender sentiment. Some may think that the passion of love is kept under better regulation than consists with a high degree of passionate feeling; but the dialogue is never tiresome, nor the incidents far-fetched or incredible. From its thorough vitality and skilful representation of rural manners and sentiment, the 'Gentle Shepherd' lays claim to a fair position in British poetry.

Dr. E. Young's poetry.

The poetry of the Rev. Dr. Edward Young is varied and copious. His satires on the love of fame in the several relations of life, collected under one title, 'The Universal Passion,' appeared between 1725 and 1728, prior to Pope's satirical epistles.

They are imitations of the manner, but without the depth of meaning, of Horace and Juvenal, displaying considerable felicity of illustration, epigrammatic and pointed in their drawing of character. More originality and poetic feeling is shown in his 'Last Day' and 'Force of Religion,' a poem on Lady Jane Grey. His 'Night Thoughts,' a poem travelling excursively over the verges of life and death, and dealing with the most important points of religious belief and duty, came out at intervals in nine books or 'Nights,' each book being dedicated to some person of consequence, from Speaker Onslow to the Duke of Newcastle. This remarkable poem was written in a time of domestic affliction, and displays great though unequally applied powers of reflection, imagination, and passionate sentiment. It is tinged, however, by a certain tone of discontent, arising probably from the delay of that preferment Young was always supposed to be seeking, which rather interferes with the effect of the pathos. And in the continued recurrence to the same melancholy topics, in the laboured antitheses and dazzling points, in his use of conventional phraseology, as Cynthia and Philomel, and (for his deceased step-daughter and her husband) Narcissa and Philander, too evident symptoms appear of an affectation of desolation, just as if the author had indited his verses by the light of the gift sent him by the Duke of Wharton—a human skull, with a candle set in it. The poem is in blank verse, which was most suitable to its expatiating character.[1]

Night Thoughts. 1742–1746.

[1] In one of his prose writings, *The Centaur not Fabulous*, Dr. Young, referring to the shifting scene of human life, asks, 'Where

Much inferior in quantity but superior in quality to the productions of Dr. Young is the lyric poetry of William Collins. His literary career, short and melancholy, partially lighted by the dimly-descried rays of a posthumous fame, is well known through biography. His oriental or Persian Eclogues, a juvenile composition, are very sweet pastorals in the conventional manner, with not much either of orientalism or of individuality in the imagery and sentiments. His 'Odes on several Descriptive and Allegorical Subjects,' amongst which were some of his finest lyrics, appeared in a modest little volume. It is a slur on the poetical taste of his time that the odes of Collins were long neglected and unread; and Dr. Johnson's so-called criticism on them in his 'Life of Collins' is a blot in his great work. They have since taken their place as lyric poetry of the highest order. In point of beautiful and striking imagery, of sensibility carried into the region of allegory, and of varied and harmonious verse, the Odes to Memory, to Pity, to Fear, to Liberty, on the Death of Thomson, and on the Superstitions of the Highlands of Scotland are sufficiently remarkable; but the 'Ode on the Passions' may be regarded as second to nothing in the English language for its vivid personation, lyrical fervour, and diction at once forcible, appropriate, and polished.[1]

Lyrics of Collins.

1742.

1747.

Their vivid personation.

is that world into which we were born?' a thought Lord Byron has thought worthy of improving upon :—

> Where is the world? cries Young at eighty; where
> The world in which a man was born? Alas!
> Where is the world of eight years past? 'Twas there—
> I look for it, 'tis gone—a globe of glass!

[1] The ode of Collins, *On the Poetical Character*, is too abstract

The passions of Fear, Anger, and Despair are disposed of in the following lines with wondrous power and brevity:—

> First Fear his hand, its skill to try,
> Amid the chords bewilder'd laid,
> And back recoil'd, he knew not why,
> E'en at the sound himself had made.
>
> Next Anger rush'd; his eyes on fire,
> In lightnings own'd his secret stings:
> In one rude clash he struck the lyre,
> And swept with hurried hand the strings.
>
> With woeful measures, wan Despair,
> Low, sullen sounds, his grief beguiled;
> A solemn, strange, and mingled air,
> 'Twas sad by fits, by starts 'twas wild.

Odes of Gray.

The lyric poetry of Thomas Gray displays genius of no ordinary kind—not so remarkable perhaps as the genius of Collins, which only a thin partition divided from madness—but most carefully cultivated. A man of refinement and fastidious taste—a scholar living at Cambridge among his books, writing Latin poetry almost from his cradle—Gray's first English oblation to the muses was the 'Ode on the Prospect of Eton College.' The odes on Spring and on Adversity followed. The 'Elegy written in a Country Churchyard' having first found its way into a maga-

perhaps, for poetry; but it is fair to remark what is said for it by Mr. Coleridge: 'An author is obscure when his conceptions are dim and imperfect, and his language incorrect or inappropriate or involved. A poem that abounds in allusions, like the *Bard* of Gray, or one that personates high and abstract truths, like Collins's *Ode on the Poetical Character*, claims not to be popular, but should be acquitted of obscurity. The deficiency is in the reader.'

zine, was published in small quarto in 1751, a fourth edition appearing the same year. In point of beautiful imagery and refined delicacy of sentiment, most readers will prefer the earlier poems, especially the Elegy, whose elaborate simplicity is in the highest degree artistic, to his Pindaric odes, the 'Progress of Poetry' and 'The Bard,' which appeared together, in a quarto form. They were first printed at Horace Walpole's press at Strawberry Hill, with an appropriate motto from Pindar—Φωνάντα Συνέτοισι (vocal to the initiated) prefixed. Imbued with the spirit of Pindar and the choral poetry of the Greek tragedy, Gray has in these odes addressed himself to the intellect rather than to the feelings, and his recondite allusions are often beyond ordinary comprehension.[1]

His Elegy, &c. superior to his Pindaric Odes. 1757.

[1] 'These two odes of Gray (said Dr. Goldsmith) breathe much of the spirit of Pindar, but they have caught the seeming obscurity, the sudden transition and hazardous epithet, of his mighty master; all which, though evidently intended for beauties, will probably be regarded as blemishes by the generality of his readers. In short, they are in some measure a representation of what Pindar now appears to be, though perhaps not what he appeared to the states of Greece, when they rivalled each other in his applause.'—*Monthly Review*, 1757.

In a letter to Mr. W. Taylor How on the odes of their mutual friend Gray (December 1762), the Italian critic, Count Algarotti, makes the following pertinent observation:—'It appears to me that, generally speaking, the poetry of the northern nations consists more of thoughts than of images, delights itself in reflections as much as in sentiments, and has not so much individuality and picturesqueness as our poetry.'—'La poesia dei popoli settentrionali pare a me, che, generalmente parlando, consista più di pensieri che d'imagini, si compiaccia delle riflessioni egualmente che dei sentimenti, non sia così particolareggiata e pittoresca come è la nostra.' —Mason's *Life and Works of Gray*. Appendix.

In the 'Shipwreck' of Falconer defect of imagination and poetic illustration is in a great measure supplied by truthfulness of description and
1762. natural pathos.[1] About the same time appeared the 'Ossianic poetry' of James Macpherson, the question as to the originality of which gave rise to a long feud in the world of letters. There is reason to believe that Macpherson did obtain fragments of Celtic poetry, chiefly from oral sources in the Highlands of Scotland, which he ingeniously expanded into the full-blown shape they assume in the 'Poems of Ossian.' The imagery is of a wild and general character, and wants the individuality of real imagery. The bombastic sublimity of Ossi[an]'s poems is said to have delighted the first Napole[on], some of whose proclamations and addresses may be thought to show a little of their manner.[2]

[1] To this poem is due the following from Mr. Coleridge, *Addressed to a Lady, with Falconer's 'Shipwreck':*—

Ah! not by Cam or Isis, famous streams,
In arched groves, the youthful poet's choice;
Nor while half-listening, 'mid delicious dreams,
To harp and song from lady's hand and voice,

Nor yet while gazing in sublimer mood,
On cliff, or cataract, in Alpine dell,
Nor in dim cave, with bladdery sea-weed strew'd,
Framing wild fancies to the ocean's swell;

Our sea-bard sang this song! which still he sings,
And sings for thee, sweet friend! Hark, pity, hark!
Now mounts, now totters, on the tempest's wings,
Now groans, and shivers, the replunging bark!

Cling to the shrouds! In vain! The breakers roar—
Death shrieks! With two alone of all his clan
Forlorn the poet paced the Grecian shore,
Nó classic roamer, but a shipwreck'd man!

[2] About the year 1760 James Macpherson was private tutor to

Dr. Joseph Warton, better known as a critic than as a poet, brought out a small volume of 'Odes on several subjects,' of which the 'Ode to Fancy' may be regarded as the best. His poetry seems to derive its inspiration partly from the lyric poetry of Milton, and evidences a careful and loving observation of the beauties of nature. The poetry of his brother, Thomas Warton, is more varied in its character. Its versification and description of rural scenery appears to connect with the poetry of the 19th century more than with that of the 18th. 1746. Poetry of the Wartons.

The following lines occur in the commencement of an ode addressed by Thomas to Joseph Warton, on the latter quitting his residence of Wynslade near Basingstoke, to accompany the Duke of Bolton abroad :— 1750.

When morn's pale rays but faintly peep
O'er yonder oak-crowned airy steep,
Who now shall climb its brows to view
The length of landscape, ever new,
Where summer flings, in careless pride,
Her varied vesture far and wide!
Who mark, beneath, each village charm,
Or grange or elm-encircled farm;

---

the late Lord Lynedoch, then Thomas Græme, at Balgowan in Perthshire. In a volume of letters relating to the family of Balgowan, printed by the late Robert Graham, Esq. and John Dundas, Esq., of Edinburgh, it is stated in one of the letters, on the authority of Lady Christian Græme, Lord Lynedoch's mother, that 'Mr. Macpherson, during his stay with them, which was between three and four years, made frequent excursions into the Highlands, and always returned with fresh ballads which he had learned, and many written fragments.'—p. 70.

The flinty dovecote's crowded roof,
Watched by the kite that sails aloof;
The tufted pines whose umbrage tall
Darkens the long-deserted hall;
The veteran beech that on the plain
Collects at eve the playful train;
The cot that smokes with early fire,
The low-roofed fane's embosom'd spire!

The Traveller and Deserted Village of Goldsmith.

Dr. Goldsmith's poem of the 'Traveller, or a Prospect of Society,' appeared in 1764, with a dedication to his brother, the Rev. Henry Goldsmith, whose amiable character has furnished the original of some of the poet's happiest sketches. The

1769. 'Deserted Village' was dedicated to Goldsmith's well-tried friend, Sir Joshua Reynolds. In these highly-finished examples of melodious verse, not differing too remotely from the ideas of poetical composition then prevailing, the sketches of scenery and character, the picturesque allusions, reflections and sentiments, mingled in about equal proportions, present themselves so agreeably, that the 'Traveller' and the 'Deserted Village' became at once, and have always continued, popular favourites.[1]

In the year after that which witnessed the success of the 'Deserted Village' came out in London the

1770. first part of the 'Minstrel, or the Progress of

[1] It may be an omission not to refer in the text to the performances of Thomas Chatterton, the 'marvellous boy,' whose alleged 'poems of Rowley' came out in 1769. The premature fate of this poet has been a subject of melancholy interest to his admirers in more recent times, who have thrown over his faults the cloak of mental alienation.

Genius,' by Dr. James Beattie, the second part following soon after. In this poem there is a visible reality in the representations as well of external objects as of emotion and feeling; it is in fact the transcript of a mind of great sensibility, trained in the solitude of a Scotch rural parish, and keenly alive to the beauties of natural scenery. The poem is in the Spenserian measure, and, with very little incident, contains many fine passages breathing pure and elevated sentiment.[1] Beattie's Minstrel.

The first volume of the poetry of William Cowper, containing 'Table Talk,' 'Charity,' and other pieces of a religious character, with some smaller poems, appeared in 1782, with a preface by his friend Mr. Newton, rector of Olney. These and the succeeding poems of Cowper were written in the period following recovery from a long mental malady, and partly with the view of combating by constant employment his tendency to dejection of spirits.[2] The motto from the Æneid placed on the title-page of this volume indicates the almost fitful variety of topics of which its poetry consists :— Poetry of Cowper.

> Sicut aquæ tremulum labris ubi lumen ahenis
> Sole repercussum, aut radiantis imagine lunæ,
> Omnia pervolitat late loca; jamque sub auras
> Erigitur, summique ferit laquearia tecti—

[1] Dr. Beattie thus adverts to this poem in one of his letters :— 'Not long ago I began a poem in the style and stanza of Spenser, in which I propose to give full scope to my inclination, and be either droll or pathetic, descriptive or sentimental, tender or satirical, as the humour strikes me; for, if I mistake not, the measure which I have adopted admits equally of all these kinds of composition.'

[2] Hayley's *Life of Cowper*, i. 147.

As water trembling in a polished vase
Reflects the beam that plays upon its face;
The sportive light, uncertain where it falls,
Now strikes the roof, now flashes on the walls.

Table Talk.

This volume of poetry appears not to have made much impression. It was rather serious reading, and the versification was not so smooth and polished as the poetry of the old standard. It was not till the publication of the 'Task' that people were aware of a poet of imagination and sensibility and a vigorous thinker—however some might differ from his speculative opinions—having come before them in print. The 'Task' is divided into six books, entitled the 'Sofa,' the 'Time-piece,' the 'Garden,'[1] &c. The topics range over a wide variety of subjects—many of them novel in poetical compositions—touching on modern manners and their consequences, public institutions, arts, English rural scenery, domestic occupations, and religion. In the treatment of this complex and rather unconnected theme Cowper draws on his own observation, and brings to bear great powers of description as well as of argument, ridicule and pathos. His descriptions are all from nature, and his delineations of feeling are from his own experience, not borrowed from books.[2] The rhythm of the blank verse, expressive

The Task; greater impression made by it.

[1] The first suggestion of this poem was by Cowper's friend Lady Austen, who had been soliciting him to try his powers in blank verse; and when he requested her to furnish a subject, 'Oh,' she replied, 'You can never be in want of a subject, you can write upon any; write upon this sofa.'—Hayley's *Life*, i. 135.

[2] Southey's *Life of Cowper*, ii. 186.

and idiomatic, was better than the rhyming lines, often harsh and unmusical, of Cowper's previous productions.

Some of his poems of less pretension, as 'The Diverting History of John Gilpin,' have long delighted readers of all ages. In reference to the writing of this humorous ballad, we are told by Hayley that the poet's friend, Lady Austen, observing him on one occasion sinking into dejection of spirits, told him the story of John Gilpin (which had been treasured in her memory from her childhood), to dissipate the gloom of the passing hour. Its effect on the fancy of Cowper was like enchantment. He informed her the next morning that convulsions of laughter, brought on by his recollection of her story, had kept him waking during the greater part of the night; and that he had turned it into a ballad![1] 'John Gilpin' appeared first in the 'Public Advertiser' newspaper. 1782.

John Gilpin; how suggested.

Cowper's translations of the 'Iliad' and 'Odyssey,' in blank verse, with which the later years of his life were occupied, adhere more closely to the original than the translations of Pope, but fail equally in rendering Homer.

[1] *Life of Cowper*, ii. 128.

CHAPTER IV.

POETRY—*continued.*

Original Poetry of Burns, of Crabbe, of Bowles, connecting the Poetry of the 18th century with that of the 19th—Poetry of the Della Cruscans—Gifford's Baviad and Mæviad—Mathias' Pursuits of Literature—Poems of Samuel Rogers and others.

WHILE Cowper's verse was illustrating the life and manners of England, strains of poetry of another kind, equally original and of purer melody, sounded unexpectedly from beyond the Tweed. Robert Burns, the rustic bard of Ayrshire, published the first edition of his 'Poems, chiefly in the Scottish Dialect,' by subscription, at Kilmarnock, in 1786. In the preface to this edition Burns says of himself,—'Unacquainted with the necessary requisites for commencing poet by rule, he sings the sentiments and manners he felt and saw in himself and his rustic compeers around him, in his and their native language.' He modestly refers at the same time to Allan Ramsay (the 'Gentle Shepherd'), and to Ferguson (author of a volume of poems of considerable merit), as 'two justly admired Scottish poets he has often had in his eye in the following pieces, but rather with a view to kindle at their flame than for servile imitation.' The poems were cordially

Poems of Robert Burns.

received in the country, and in December of the same year were greeted with a flattering notice in the 'Lounger,' an Edinburgh periodical, from the pen of Henry Mackenzie, author of the 'Man of Feeling,' equally creditable to that gentleman's benevolence and his discernment. In the literary world Mackenzie was the first to hail Burns as 'a genius of no ordinary rank.' Encouraged by these signs of favour, the poet brought out a second edition of his poetry, at Edinburgh, in the following spring, and a third edition in the same year, in London. The verse of Burns was almost entirely drawn from his personal experience of life; an experience coloured by strong feeling, and occasionally amplified by a vigorous fancy beyond the region of fact. His descriptions of scenery were inspired by the 'genius of the place,' and his amatory lyrics by the fair objects of his admiration. 'Neither the subjects of his poems' (says Mr. Wordsworth, in his 'Letter to a friend of Burns'), 'nor his manner of handling them, allow us long to forget their author. On the basis of his human character he has reared a poetic one, which, with more or less distinctness, presents itself to view in almost every part of his earlier verses.'

Mostly founded on personal experience.

With some deductions from its merit in respect of occasional harshness of invective and coarseness of gallantry, and of a few pardonable outbursts of an intractable spirit, made more intractable by habits of intemperance in later life, the poetry of Burns is recognised as of a high, if not of the highest order. Even should we not admit the apology sometimes

made for the irregularities of genius, in literature as well as in life—

> But yet the light that led astray
> Was light from heaven—

the greater proportion of the poems of Burns are of a stuff that redeems the qualifying matter; for while mankind shall take pleasure in poetry possessing the qualities referred to by Milton, of being 'simple, sensuous, and passionate,' and at the same time lighted up with the play of fancy, so long will his poetry retain its hold over the national mind. Although such pieces as the 'Cotter's Saturday Night,' 'Halloween,' and 'Tam o'Shanter' (one of the latest of his considerable poems), are deservedly popular from their characteristic sketches of manners and their humour and fancy, there is in the lyrics—both those of a lofty strain, as the 'Scots wha hae wi' Wallace bled' and the songs of sentiment—so much powerful pathos and liveliness of imagery, that upon these alone the poet's reputation might safely rest.

Their character.

In addition to what appeared in the earlier editions, some of the finest lyrical pieces of Burns were published in the 'Scot's Musical Museum,' which was commenced in 1787 by James Johnson, and in Thomson's 'Collection of Original Scottish Airs, with Select and Characteristic Verses,' begun in 1792. In the songs communicated to the 'Museum,' to which his name was not usually affixed, Burns was less careful than in his compositions for the larger work of Thomson, to which he contributed

about sixty original songs.[1] The object of both these publications was to unite the music of Scotland and its songs (re-written when deemed advisable) in one general collection, on a similar plan to what was subsequently adopted in the case of the 'Irish Melodies.'

Of an entirely different stamp from the lyrics of Burns is the poetry, original also in its manner, of the Rev. George Crabbe. His first poem, 'Inebriety,' in three parts, was published at Ipswich in 1775. The 'Library'—'the soul's best cure in all her cares'—next appeared; and the author informs us that while composing it he had the benefit of Mr. Burke's advice and corrections.[2] This was followed by the 'Village' and the 'Newspaper,' of which the first was revised by Dr. Johnson, who pronounced it to be 'original, vigorous, and elegant.' After the lapse of more than twenty years, the 'Parish Register,' perhaps the most characteristic of the works of Crabbe, appeared in a collected edition of his works, with a dedication to Lord Holland. The reverend author was not yet out of leading strings, the preface intimating the 'Parish Register' to have had the approval, if not revision, of Mr. Fox. This preface also very complacently acknowledges the great amount of encouragement now afforded to literary merit; and refers to the debt of gratitude Mr. Crabbe owed to Lord Thurlow and to the Duke

Crabbe's poems.

1783.

[1] Currie's *Works of Burns*, iv. 269; Lockhart's *Life of Burns*.

[2] Preface to *Crabbe's Poems*, 1807.

of Rutland, whose chaplain he had been, for his church-preferment. In this edition were included two shorter pieces, in eight-syllable verse, 'Sir Eustace Grey,' a tale of madness, sufficiently striking and imaginative; and the 'Hall of Justice,' a Gipsy story of unnatural vice, but appealing more to the emotions of pity and hope than is usual with Crabbe.

1783-1819.

In the poems of the 'Village,' the 'Parish Register,' the 'Borough,' and the 'Tales of the Hall,' the idiosyncrasy of Mr. Crabbe as a poet is most clearly manifested. The 'Village,' of which the scenes and personages form a perfect contrast to those of 'Auburn,' and the 'Parish Register,' more methodically than poetically divided into three books of Births, Marriages, and Deaths, contain powerful delineations of rural life, chiefly in its forbidding aspects, when clouded by sordid poverty, vice, and uncontrolled passion. The scenes and characters described have too strong an impression of painful reality to require illustration by figurative language. Their colouring is probably heightened beyond the average truth of English life, by the circumstance of Crabbe's parish residences on the east coast of England being situate in ill neighbourhoods in point of manners and morals, and from the turn of Crabbe's own mind inclining him to dwell upon the harsher features of peasant life and character. His principal works, regarded as poems, may be considered defective in elevated feeling and imagination; and his lines are often prosaic in structure and language. His stern delineations, though not destitute of that

Their forcible but painful delineations.

pathos arising from pictures of wretchedness, appeal rather to the intellect than the sensibility, and are seldom suggestive of topics of consolation and hope.[1]

The dates, at least, of the poetry of Crabbe connect the 18th century with the present century. Perhaps a finer link in the chain that connects the poetry of the two eras is to be found in the sonnets of the Rev. W. Lisle Bowles. The first edition of his sonnets appeared in 1791; and the author has been careful to inform us that they were in general suggested by scenes of travel, visited during various excursions undertaken to relieve depression of spirits, caused by a disappointment in early affections. There is an apparent reality and pathos in the description and sentiment that may account for the popularity of the sonnets, although now they derive their chief interest from having to some extent suggested the more powerful song of Coleridge and Wordsworth.[2] The subject of the following is the river Wainsbeck, in Northumberland:—

Sonnets of Bowles.

While slowly wanders thy sequester'd stream,
Wainsbeck, the mossy-scatter'd rocks among,

[1] Mr. Wordsworth, remarking on one of his lyrical ballads, *Lucy Gray*, observes—'The way in which the incident was treated, and the spiritualising of the character, might furnish hints for contrasting the imaginative influences which I have endeavoured to throw over common life with Crabbe's matter-of-fact style of handling subjects of the same kind. This is not spoken to his disparagement, far from it; but to direct the attention of thoughtful readers to a comparison that may enlarge the circle of their sensibilities, and tend to produce in them a catholic judgment.'—*Memoirs of W. Wordsworth*, by Dr. Christopher Wordsworth, i. 134.

[2] *Vide post*, p. 129, and Wordsworth's *Sonnets*.

In fancy's ear making a plaintive song
To the dark woods above, that waving seem
To bend o'er some enchanted spot, removed
From life's vain coil; I listen to the wind,
And think I hear meek Sorrow's plaint, reclined
O'er the forsaken tomb of him she loved!
Fair scenes, ye lend a pleasure long unknown
To him who passes weary on his way;—
Yet recreated here he may delay
Awhile to thank you; and when years have flown,
And haunts that charm'd his youth he would renew,
In the world's crowd he will remember you.

For upwards of half a century after the appearance of his sonnets, Mr. Bowles continued to write poetry, and also to dispute upon it with Lord Byron and others. When he does not attempt too high a flight, his poems are pleasing, and sustain his juvenile reputation. His 'St. John in Patmos,' 'Song of the Cid,' 'Village Verse-book,' and 'Childe Harold's Last Pilgrimage,' are among the most noteworthy.

A sufficiently amusing episode in the progress of British poetry towards the close of the 18th century would be left unnoticed, were no mention made of the once celebrated Della Cruscan school. Its temporary popularity furnishes an instance how the public taste in poetry may go astray, when there is no ruling spirit in literature or criticism to call attention to its vagaries. The Della Cruscan versifying began with a literary coterie who assembled at the house of a certain Lady Miller of Bath-Easton, near Bath, and gratified themselves and their friends by inditing and occasionally publishing poetical effusions. To their set belonged Mr. William Merry,

The Della Cruscans.

alias Della Crusca, Miss Anna Seward, Mrs. Thrale (married in 1781 to the music-teacher Piozzi, whom she accompanied to Florence), Mr. Anstey, Dr. Darwin, Cowper's friend Hayley, and Dr. Sedgwick Whalley.[1] 'They hold,' says Horace Walpole, in a letter of the year 1775, 'a Parnassus-fair every Thursday, give out rhymes and themes, and all the flux of quality at Bath contend for the prizes. A Roman vase, dressed with pink ribbons and myrtles, receives the poetry, which is drawn out every festival; six judges of these Olympic games retire and select the brightest compositions, which the respective successful acknowledge, kneel to Mrs. Calliope Miller, kiss her fair hand, and are crowned by it with myrtle.' The following letter from Lady Miller to Dr. Whalley[2] may be given as characteristic :—

Bath-Easton Villa: Nov. 3, 1780.

A continuance of your elegant poetical favours is earnestly requested against the 21st of next month; the subject, 'Delays are Dangerous.' I give you the earliest notice possible, and beg you will not refuse the assistance of your charming muse on the first day of opening the Vase for the winter season. . . . Excuse the hurry I write in, for this is the fifteenth letter I have written this day, and dinner waits. I am, &c.

ANNA MILLER.

The Bath-Easton circle gradually extended itself. As regards taste in literature, they were sentimental

[1] Anstey's *New Bath Guide* (1766), a clever satire on Bath society, is rather above the pitch of the other poetry of the Della Cruscans; and the same may be said of Darwin's *Botanic Garden* (1789).

[2] *Journals and Correspondence of Dr. Sedgwick Whalley*, p. 315.

admirers of Italy and the recent Italian poetry. The more wealthy occasionally travelled. In 1785 a party of them met at Florence, writing sonnets and *canzonettas*, chiefly in praise of one another and of their Italian friends; and so fervid was the impulse then given to their muse, that on returning to England they formed a school of poetry of their own, with the productions of which the London press teemed for several years. The chief scribblers were Mr. Robert Merry, who assumed the appellation of Della Crusca, Mr. Bertie Greathead *alias* Arno, John Williams *alias* Tony Pasquin, Mrs. Robinson *alias* Julia, and a host of Edwins, Anna Matildas, &c. The infection spread among all ranks, attacking both writers and readers; until at last, in 1791, William Gifford, afterwards well known as critic and reviewer, produced his well-timed satire, the 'Baviad,' and in 1795 the 'Mæviad,' both couched in vigorous though not very polished verse, with introductions and notes. These satires professed to be imitations respectively of the first satire of Persius, and the tenth satire of the first book of Horace. Della Crusca and his friends were severely rated and ridiculed, both in the verse and the notes—a castigation and exposure from which they never recovered.[1]

Their poetry.

Gifford's Baviad and Mæviad.

[1] As a specimen of the Della Cruscan versification may be taken the following, by 'Edwin' (Mr. T. Vaughan), *On the circumstance of a mastiff's running furiously towards two young ladies, and upon coming up to them becoming instantly gentle and tractable*:—

When Orpheus took his lyre to hell
To fetch his rib away,

In the following passage of the 'Baviad' Mr. Merry (Della Crusca) is introduced going to a tea-party at Mrs. Piozzi's to read his poem—'The Wreath of Liberty':—

Lo, Della Crusca, in his closet pent!
He toils to give the crude conception vent.
Abortive thoughts that right and wrong confound,
Truth sacrificed to letters, sense to sound;
False glare, incongruous images combine,
And noise and nonsense clatter through the line.
'Tis done. Her house the generous Piozzi lends,
And thither summons her blue-stocking friends.
The summons her blue-stocking friends obey,
Lured by the love of poetry—and tea.
The bard steps forth in birth-day splendour drest,
His right hand graceful waving o'er his breast;
His left extending, so that all might see
A roll inscribed 'The Wreath of Liberty:'
So forth he steps, and with complacent air
Bows round the circle and assumes the chair;

On that same thing he pleased so well,
That devils learned to play.

Besides, in books it may be read
That, while he swept the lute,
Grim Cerberus hung his savage head,
And lay astoundly mute.

But here we can with justice say
That nature rivals art,
He *sang* a mastiff's rage away,
You *look'd* one through the heart.

Della Crusca himself strikes a bolder note in a rhapsody addressed *To Mrs. Robinson, on her not opening her eyes*:—

Conjure up demons from the main,
Storms upon storms indignant heap,
Bid ocean howl and nature weep,
Till the Creator blush to see
How horrible his world can be;
While I will glory to blaspheme,
And make the joys of hell my theme.

With lemonade he gargles first his throat,
Then sweetly preludes to the liquid note,
And now 'tis silence all. 'Genius or Muse'—
Thus, while the flowery subject he pursues,
A wild delirium round th' assembly flies;
Unusual lustre shoots from Emma's eyes,
Luxurious Arno drivels as he stands,
And Anna frisks, and Laura claps her hands.

Satire by T. J. Mathias.

The 'Pursuits of Literature,' another satire in verse on the poetry and literary productions of the time (by Thomas James Mathias, but anonymous),

1794–97.

appeared in four books or dialogues. Dealing summarily and sharply with the 'celebrities' of the day, it ran through seven editions before the end of the century—a measure of success the book hardly deserved, whether regarded as a poem or as a critical work. The verse is accompanied by a commentary in the form of 'notes,' lashing nearly all contemporary literature—especially novels and works favourable to French democracy—with unsparing hand.[1]

Poems of S. Rogers.

Before quitting the 18th century, the poetry of Samuel Rogers may be referred to. Mr. Rogers began to write in 1786, when his 'Ode to Superstition,' perhaps the most poetical of all his productions, appeared along with some smaller pieces. He is said to have drawn his first inspiration from the perusal of Beattie's 'Minstrel.' His 'Pleasures of

[1] T. J. Mathias, who held a government office, was an accomplished Italian scholar. He wrote and published a quantity of Italian poetry, original and translated, and also some odes in English; but these writings are now consigned to the same limbo where rest most of the subjects of his satire.

Memory' came out in 1792, and is one of the last regular pieces in the manner of Pope and Boileau. Mr. Rogers wrote afterwards a good deal of poetry, 'The Voyage of Columbus,' 'Jacqueline,' and 'Human Life,' not now much read. 'Italy,' the best of his later works, appeared in 1822. Coming after the fourth canto of 'Childe Harold,' the descriptive sketches and historical allusions in this work, adorned as they are with tasteful sentiment and dressed in elegant verse, fall somewhat tamely on the ear. The popularity of 'Italy' and the 'Pleasures of Memory' has been much assisted by the beautiful engraved designs from the pencils of Stothard and Turner.[1]

[1] Towards the end of the last and beginning of the present century a variety of poetical pieces issued from the press, as to which opinions may differ how some of them, particularly the later, deserve to rank as poetry. Such are the poems of Gray's friend Mason, the most noted of which were his *Heroic Epistle to Sir W. Chambers*, and *Odes to Sir Fletcher Norton and Others*, written under the assumed name of Malcolm MacGregor of Knightsbridge, Esq.; the *Rolliad*, *Probationary Odes for the Laureateship*, by Dr. French Lawrence, John Townshend, and George Ellis; the poems of Peter Pindar (Dr. John Wolcot), the best of which are the *Lyric Odes to the Royal Academicians* (1782–1787), his other effusions being of an exceptionable and scurrilous character; Sir Martin Shee's *Rhymes of Art* (1805) and *Elements of Art*; the *Tales of Wonder* of Matthew Lewis (1801); Bloomfield's *Farmer's Boy*, a realistic transcript of country scenery and occupations, without much poetic feeling; the *Sabbath* of James Graham, homely in style, but truthful and vivid in sentiment and description; the poetry of Bernard Barton the Quaker, of Henry Kirke White, of Bishop Heber, and of James Montgomery. Proceeding (as already observed) on a principle of critical selection, this survey of British poetry may possibly leave unnoticed some productions of merit belonging to a border or debateable region of poetry.

CHAPTER V.

POETRY—*continued.*

British Poetry, pursuing the new direction in which it had been tending, bases itself on a Theory—Influence of the study of German Literature—Poetry of the disciples of the new School—Of Wordsworth—Its Treatment by the Edinburgh Review—Poetry of Coleridge—Poems of Southey—Of Wilson, and others.

Decline of the classical and advance of the romantic school of poetry.

We have seen during the course of the 18th century the influence of the artificial though brilliant poetry of Pope, and of what is sometimes called (with too little consideration for English originality) the French school, gradually subsiding, and poetry of a less hackneyed kind, applying itself more to the interpretation as well of external nature as of human sympathies, gradually advancing. To use a phraseology adopted in modern criticism, the classical style of poetry had been receding, and the romantic style advancing. The latter had been making its way slowly, like the irregular waves of the tide, but it came now to assume a habitation and a name in the poetical theories of Wordsworth and Coleridge, and to display itself without reserve in the British poetry of the present century. The causes (in addition to the suggestive poetry of such writers as Thomson, Cowper, Burns, and Bowles) which have influenced

this new direction of poetical taste, it is difficult exactly to fix upon.

Causes influencing the new direction of poetical taste.

Whatever weight one may be inclined to allow to causes historical, or connected with civilisation, much depends, in literature as well as in the arts, upon the accidental or providential appearance on the world's stage of individuals of genius and talent. Exclusive, however, of this consideration, there concurred, in the present instance, several circumstances in connexion with the literary and political history of the period, which both gave expression to the tendency of the national feeling and influenced to a considerable extent the growing change in the character of British poetry. The 'Jacobite,' and other popular ballads of Scotland and the north of England, together with a considerable amount of poetry, rude perhaps and provincial, but of a stirring and romantic cast, current among the people in the 18th century, were an expression of the national feeling in its varieties of humour, indignation, ridicule, and pathos, essentially distinct from the poetry of the classical school. The appearance in 1765 of Percy's 'Reliques of Ancient English Poetry'[1] (some of the fine ballads in which were new modelled by Dr. Percy himself), followed in 1802 by the 'Border Minstrelsy' of Scott[2]; and the re-publication and

[1] Whatever may be said of the school of criticism prevalent in the early part of the 18th century, it is to the credit of Addison that, in the *Spectator* (1711, Nos. 70 and 74), he recognises the ballad of *Chevy Chase* as 'extremely natural and poetical, and full of the majestic simplicity which we admire in the greatest of the ancient poets.'

[2] The Scotch literary antiquaries, of most authority, as Mr.

somewhat indiscriminate lauding of the works of the early English dramatists, all aided the direction of the public mind in favour of a more picturesque and emotional kind of poetry.

The effect must also be noted which was produced by the study of the new German literature which had sprung into existence, mostly identified with the writings of Wieland, Schiller, and Goethe. Bürger and other Germans had been zealously studying English literature, especially Shakespeare; and had been avowedly imitating the ballads in Dr. Percy's collection. Goethe, in his early life, was spell-bound by Shakespeare and by Goldsmith's 'Vicar of Wakefield,' and he afterwards very candidly acknowledged the influence they had exercised over him.[1] Following upon this in Germany, there was a reaction of the German literature on the literature of Britain, manifesting itself not only in translations but in imitations of the tone and manner of German works.

There is every reason also to suppose that political causes aided in giving an additional impulse to the new direction of English poetry, by encouraging the appetite for stronger excitement of all kinds, engendered by the spirit-stirring events consequent on the French Revolution.

David Laing, and Mr. R. Chambers, appear to have come to the conclusion that a considerable portion of these popular Scottish ballads are of more recent authorship than is usually supposed, being in all probability not older than the early part of the 18th century. See also Craik's *English Literature and Language*, ii. 291.

[1] Goethe's *Dichtung und Wahrheit.*

The most famous disciple of the new school of poetry was William Wordsworth; although, with the poets that have been already referred to preceding him, it is impossible to regard his poetical efforts (as some are inclined to do) in the light of a regeneration of English poetry. The first poem of Mr. Wordsworth that came before the public, was an 'Evening Walk,' addressed 'to a young lady.' The lady to whom this piece is addressed was Miss Dorothea Wordsworth, sister of the poet, and of a disposition congenial with his own. The subject is the Cumberland Lake country. At a late period of life Mr. Wordsworth remarks that 'there is not an image in this poem which he had not observed; noting at the same time, that the country was idealised rather than described in any of its local aspects.'[1] In the same year appeared 'Descriptive Sketches taken during a pedestrian tour among the Alps,' addressed to a college friend who had accompanied him. Both these poems are in ten-syllable rhyming verse; the couplets in the 'Descriptive Sketches' frequently recalling the 'Traveller' of Goldsmith.

Early poems of Wordsworth.

1793.

As was the case with many generous spirits of that time, the opinions and feelings of Mr. Words-

[1] *Memoirs of William Wordsworth*, by Dr. Christopher Wordsworth (now Bishop of Lincoln). In the remarks referred to in the text, Mr. Wordsworth quotes the following as an instance of the truthful imagery of this poem;—

> Waving his hat, the shepherd from the vale
> Directs his wandering dog the cliffs to scale;
> The dog, loud barking, 'mid the glittering rocks
> Hunts, where his master points, the intercepted flocks.

worth were strongly enlisted in favour of the French Revolution at its commencement; and this sympathy is easily discovered in the 'Sketches,' as well as in some other early pieces. His later poems touching on political subjects show his opinions to have decidedly, but with a tempered moderation, changed in after life. Neither the 'Evening Walk' nor the 'Descriptive Sketches' attracted much public attention; though Mr. Coleridge observes of the latter, with which he became acquainted at Cambridge, that 'seldom, if ever, was the emergence of an original poetic genius above the literary horizon more evidently announced.'[1]

Lyrical ballads.

The 'Lyrical Ballads' first saw the light in 1798, at Bristol, in the form of a small duodecimo. Among them were included certain poems by Coleridge, who was now the friend and literary ally of Wordsworth. A second edition of the 'Lyrical Ballads' soon appeared in two volumes, the new volume containing additional poems by Mr. Wordsworth. In the preface to this edition, a systematic defence is put forward of 'the theory upon which these poems were written.'[2] The principal object proposed is

'Theory' upon which

[1] *Biographia Literaria.*

[2] This preface is printed at the end of the second volume of Wordsworth's *Works*, edition 1836. The poems of Mr. Wordsworth are now so scattered and classified, out of their chronological order, in the various editions of his works, that it is of some interest to note the contents of the first edition (1798) of the celebrated *Lyrical Ballads*. They are as follows:—*The Rime of the Ancient Mariner* (by Mr. Coleridge); *The Foster-Mother's Tale* (by Coleridge); *Lines left upon a Seat in a Yew-tree near the Lake of Esthwaite*; *The Nightingale* (by Coleridge); *The*

alleged to have been 'to choose incidents and situations from common life,' and to relate or describe them, as far as possible, in language really used by men in a state of vivid sensation, and at the same time to throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect. Humble and rustic life was preferred for this reason, among others, that the essential passions of the heart are there under less restraint, and speak a plainer and more emphatic language. And the preface concludes with the author's declaration that 'it was not so much his aim to prove that the interest excited by some other kinds of poetry is less vivid and less worthy of the nobler powers of the mind, as to offer reasons for presuming that if his purpose were fulfilled, a species of poetry would be produced which is *genuine* poetry, in its nature well adapted to interest mankind permanently.'[1]

they were written.

Female Vagrant; Goody Blake and Harry Gill; Lines written near my House, and sent by my little boy to the person to whom they were addressed; Simon Lee, the old Huntsman; Anecdote for Fathers; We are Seven; Lines written in early Spring; The Thorn; The Last of the Flock; The Dungeon (by Coleridge); *The mad Mother; The Idiot Boy; Lines written near Richmond upon the Thames, at evening; Expostulation and Reply; The Tables Turned; Old Man Travelling; The Complaint of a forsaken Indian Woman; The Convict; Lines written a few miles above Tintern Abbey.*

[1] Mr. Coleridge, in his *Biographia Literaria*, states the *Lyrical Ballads* to have been 'an experiment, whether subjects which from their nature rejected the usual ornaments and extra-colloquial style of poems in general, might not be so managed in the language of ordinary life as to produce the pleasurable interest which it is the peculiar business of poetry to impart.'

Before going farther, a doubt may be expressed whether this 'theory' of Mr. Wordsworth, or (what is of more importance) the practice in accordance with it, was so entirely original; considering that a portion of the poetry referred to in the preceding pages—the English ballad poetry in Percy's collection, the 'Border Minstrelsy,' the 'Gentle Shepherd' of Ramsay, and the poetry of Burns, fulfils very nearly its conditions. It is quite possible that as Monsieur Jourdain discovered that he had been speaking prose all his life without knowing it, those earlier poets who never wrote upon any theory have been all the time making 'genuine' poetry according to the Wordsworthian creed, without being aware they were doing so.

Practice in accordance with it of previous poets.

However this may be, Mr. Wordsworth continued to write and print at intervals, for more than thirty years after the appearance of his 'Lyrical Ballads,' a great amount of various poetry; most of it remarkable for 'the union of deep feeling with profound thought.' In some of his earlier poems, he may have carried too far his view of idealising and elevating low and trivial characters, incidents, and situations; as in 'Goody Blake and Harry Gill,' and the 'Idiot Boy.' But in several of those pieces which have been most exposed to the ridicule of critics, including 'Peter Bell' and the 'Waggoner' (which are perhaps too much drawn out and elaborated in Cantos and Parts), there are many beauties of a peculiar kind—a fine observation of natural objects and phenomena, and appeals to common feelings and sympathies—which should at least have

1798.

blunted, if not averted, the shafts of dogmatical criticism. It is believed, however, to be now generally acknowledged, that the best of Mr. Wordsworth's productions are those in which his theory of making use, for the most part, of the incidents and language of low or of common life, has been practically modified by his own cultivated taste and elevated tone of feeling.

General character of Wordsworth's poetry.

The general character of Mr. Wordsworth's poems is, that they are poetry at first hand, not conventional, or taken from 'others' books.' The scenes in which he lived, the characters and people he encountered in his walks—it might be a stray child, a crazy beggar-woman, or an 'old man travelling'—the incidents that occurred in his own life and that of his friends, all supplied him with subjects for his muse. To say that such subjects and topics received a colouring from his imagination, and a new life from his own mind (which has sometimes been objected as a fault to the poetry of Wordsworth), is no more than saying that they were regarded by him and treated with the eye and genius of a poet. It is no impeachment of Mr. Wordsworth's originality of observation, that his sister, Miss Wordsworth, the inmate of his family circle, occasionally 'saw for him;' several of his poems (as stated by his biographer), 'being little more than poetical versions of her descriptions of the objects which she had seen, he treating them as seen by himself.'[1] Nor is it any impeachment of

[1] *Memoirs*, by Dr. C. Wordsworth, i. 180, 188. Mr. Wordsworth's habits of out-door observation and study influenced so

his general originality, that in a few poems—as the 'Complaint of the forsaken Indian Woman,' the 'Russian Fugitive,' 'Laodamia,' and 'Dion'—of his later writing, he has adopted the perfectly legitimate course of taking his theme from travels or history.

At a comparatively early period of his poetical career Mr. Wordsworth had planned and partly composed a poem on a large scale, of which the 'Excursion' was the only portion given to the public in his lifetime. In a letter to Sir George
1804. Beaumont, he refers to this poetical labour, which was to be two-fold; first a poem to be called the 'Recluse' (called afterwards the 'Excursion,') 'in which it will be my object to express in verse my most interesting feelings concerning man, nature, and society, and next, a poem (in which I am at present chiefly engaged) on my earlier life, and the growth of my own mind, taken up on a large scale.'

The Prelude. This poem on his early life, the 'Prelude,' not printed or even named till the year 1850, was proceeded with at intervals, and extended to fourteen books. The following lines from it, referring to the poet's marriage in 1802, may be quoted as an example of its style:—

> When every day brought with it some new sense
> Of exquisite regard for common things,

much the character of his poetry, that the following anecdote may be given, in his own words;—'One day a stranger, having walked round the garden and grounds of Rydal Mount, asked of one of the female servants, who happened to be at the door, permission to see her master's study. "This," said she, leading him forward, "is my master's *library*, where he keeps his books; but his *study* is out of doors."'—*Memoirs*, ii. 76.

And all the earth was budding with these gifts
Of more refined humanity, thy breath,
Dear sister, was a kind of gentle spring
That went before my steps. Thereafter came
One whom with thee friendship had early paired:
She came no more a phantom to adorn
A moment, but an inmate of the heart,
And yet a spirit there for me enshrined
To penetrate the lofty and the low;
Even as one essence of pervading light
Shines in the brightest of ten thousand stars
And the meek worm that feeds her lonely lamp
Couch'd in the dewy grass.

In 1807 appeared two additional volumes of 'Poems by William Wordsworth, author of the "Lyrical Ballads."' These volumes contained short miscellaneous pieces and sonnets, poems written during a tour in Scotland, as 'Rob Roy's Grave,' 'Stepping Westward,' 'Yarrow Unvisited,' besides certain short poems entitled 'Moods of my own Mind.' In the later editions of his works Mr. Wordsworth has arranged these along with his other poems under distinct heads as 'Poems of the Affections, of the Imagination, Description, &c.' This classification is interesting in some respects, but upon the whole not satisfactory; too little regard being paid to the chronological order, and to the course of the poet's life as explanatory of his writings. Among the finest of the poems of this time are the 'Affliction of Margaret' and the 'Feast of Brougham Castle;' the first of these being marked by a simple pathos and beauty of language in which there is no trace even of the affectation of vulgarity.

Shorter pieces.

'Since the year 1798, when the first volume of the "Lyrical Ballads" was published, there appears,' says Mr. Wordsworth's biographer, 'to have been a steady though not an eager demand for his poetical works.' His admirers, although ardent, were few in number. On the other hand, he had many powerful enemies, whose hostility was provoked by the vitality of his reputation. Their contemptuous criticisms of his poetry exercised a decided influence over a large portion of the public; and it was probably owing in some measure to those strictures that during the first quarter of the present century no wide-spread appreciation existed in England of Wordsworth's poetry.

The Excursion.

His longest and most laboured production is the 'Excursion,' a poem in blank verse, half-narrative, half-didactic, containing much animated description of the scenery of the Lake district, its inhabitants and belongings, and great store of argument, sentiment and reflection. The principal characters are an old packman or pedlar, poetically termed 'the Wanderer,' very pious and philosophical; a nondescript individual, of sceptical notions in religion and politics, styled 'the Solitary;' and a sensible and well-informed Pastor of the Church of England. The 'Wanderer' and the 'Solitary' had both their archetypes in real life. The various discourse of those persons on Providence, faith, virtue, and other lofty themes, interspersed with sketches of places and natural phenomena, forms the staple of the poem. The 'Excursion,' after a long period of probation, has now taken a place in English litera-

ture corresponding to its high aims as a descriptive and didactic poem.

Criticism of the Edinburgh Review upon it.

Mr. Jeffrey's criticism on the 'Excursion' in the 'Edinburgh Review' (reprinted in his collected 'Contributions') was remarkable for its severity; setting the poem down as bearing the stamp of the author's peculiar system, and as 'longer, weaker, and tamer than any of his other productions, with less boldness of originality, and less even of that extreme simplicity and lowliness of tone which wavered so prettily in the "Lyrical Ballads" between silliness and pathos.'[1] The 'Excursion,' regarded as a poem, undoubtedly has its faults and weak points; but looking back from the stand-point of the present day to the strictures of the 'Edinburgh Review' in the year 1814 and previously, directed against this as well as the other poetry of Mr. Wordsworth, one cannot avoid remarking a variation in the verdict of posterity from Mr. Jeffrey's judgments. The truth is that Wordsworth's poetry was not amenable to those pre-conceived opinions and rules of criticism which Jeffrey applied to it.[2] The intellectual natures of the two men were entirely different; and the learned critic, with all his acuteness and analytical reasoning, could no more enter into or indeed comprehend the poet's mode of thought, feeling and expression, than he could have raised himself upon wings.

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[1] Jeffrey's *Contri ns to Edinburgh Review*, p. 585 (edition 1855).

[2] See Hazlitt's re rks, in the *Spirit of the Age*, as to Mr. Jeffrey's c ism o *Lyrical Ballads*.

Late appreciation of Wordsworth.

It was a considerable time before the poetry of Wordsworth was what may be termed *understood* by a large proportion of his countrymen.

When Southey's read and Wordsworth understood—

was the sentiment of many besides Lord Byron. Mr. Wordsworth appears to have felt this himself and to have been somewhat uneasy at the criticism he had to encounter, if we may judge from the deprecatory tone of an essay written in 1815,[1] as a supplement to the Preface to the 'Lyrical Ballads' above referred to. 'In the higher poetry,' says this essay, 'an enlightened critic chiefly looks for a reflection of the wisdom of the heart and the grandeur of the imagination. Wherever these appear, simplicity accompanies them.' Farther on he adds—'To be mistaught is worse than to be untaught; and no perverseness equals that which is supported by system, no errors are so difficult to root out as those which the understanding has pledged its credit to uphold.' Reviewing then the early history of certain poetical works of now recognised merit, which had been at first neglected or unpopular, Mr. Wordsworth arrives at the conclusion (previously suggested by a remark of Mr. Coleridge) 'that every author, as far as he is great and at the same time original, has had the task of *creating* the taste by which he is to be enjoyed.'[2]

[1] Printed at the end of the third volume of his *Works*, 1836.

[2] In a letter to Professor Reed, in 1845, Mr. Wordsworth, after speaking favourably of Mr. Tennyson, a[illegible] —'You will be pleased to hear that he expressed in the stron[illegible] terms his gratitude to my writings. To this I was far from [illegible]ferent, though

The 'White Doe of Rylstone' was published soon after the 'Excursion,' and like its predecessors was unmercifully criticised. Whatever ground may be thought to exist for some portion of that criticism, it is fair to give the author's own theory of this poem. After stating the plan of it to have been entirely different from poems of action, like those of Sir Walter Scott, which have a resting-point and termination, he says,[1]—'Everything that is attempted by the principal personage in the "White Doe" fails, so far as its object is external and substantial; so far as it is moral and spiritual, it succeeds. The heroine of the poem knows that her duty is not to interfere with the current of events; either to forward or delay them; but— White Doe of Rylstone.

> To abide
> The shock, and finally secure
> O'er pain and grief a triumph pure.

From this period till nearly the close of his life Mr. Wordsworth continued to write and publish poetry at intervals. His sonnets are numerous and of great variety,—ecclesiastical, on places visited, &c.; some of them exquisitely beautiful. Like Cowper, he thought in verse, and his versified thoughts, if they did not assume a lengthier shape, usually took the form of a sonnet. Thus in a sonnet he apologises for writing so many sonnets :— 1850. Sonnets.

persuaded that he is not much in sympathy with what I should myself most value in my attempts, viz., the spirituality with which I have endeavoured to invest the material universe, and the moral relations under which I have wished to exhibit its most ordinary appearances.'

[1] *Memoirs*, by Dr. C. Words vorth, ii. 56.

Scorn not the Sonnet; critic, you have frown'd,
Mindless of its just honours; with this key
Shakespeare unlock'd his heart; the melody
Of this small lute gave ease to Petrarch's wound;
A thousand times this pipe did Tasso sound;
With it Camoens soothed an exile's grief;
The Sonnet glitter'd a gay myrtle leaf
Amid the cypress with which Dante crown'd
His visionary brow; a glow-worm lamp,
It cheer'd mild Spenser, call'd from Faery-land
To struggle through dark ways; and when a damp
Fell round the path of Milton, in his hand
The thing became a trumpet, whence he blew
Soul-animating strains—alas, too few!

As his life advanced Mr. Wordsworth seems to have had more recourse for the subjects of his higher poetry to reflection and his stores of reading, ancient and modern, and less to personal experience and adventure. His Ode, entitled 'Intimations of Immortality from recollections of early childhood,' is in all respects a noble production. The 'Lines at Cora Linn, in sight of Wallace's Tower,' 'The Russian Fugitive,' 'Laodamia' and 'Dion,' in which (leaving his personality out of view) the poet treads on classic ground, 'The Romance of the Water Lily,' where a vein is re-opened of ancient English fiction, since pursued by Mr. Tennyson, have, each in its way, the ring of genuine poetry. The poems of 'Peter Bell' and the 'Waggoner,' written previously, and in his early manner, but not published till a later period, were at their first appearance more in request than some of his other works, but equally with them subjected to unsparing criticism.[1]

Later poems.

1819.

[1] This reception of *Peter Bell* gave occasion to a characteristic

Poet-Laureate-ship.

On the death of Mr. Southey, in 1843, the appointment of Poet Laureate was at once tendered to Mr. Wordsworth, and after some hesitation accepted by him. The following passage in Sir Robert Peel's official letter on this subject, records not only the feeling of her Majesty and the Prime Minister in his favour, but is evidence of the general impression held at the time of his position as a poet:—

April 3, 1843.

The offer was made to you by the Lord Chamberlain with my entire concurrence, not for the purpose of imposing on you any onerous or disagreeable duties, but in order to pay you that tribute of respect which is justly due to the first of living poets. The Queen entirely approves of the nomination, and there is one unanimous feeling on the part of all who have heard of the proposal (and it is pretty generally known) that there could not be a question about the selection.

Nothing in the way of writing was required of Wordsworth as Laureate. He had earned this distinction before he received it; and one fine poem of the kind of writing formerly expected from a poet laureate, a 'Thanksgiving Ode on the conclusion of the war,' had been given to the public in 1816. A fitting opportunity, however, occurred upon the installation of H. R. H. Prince Albert as Chancellor of Cambridge, in 1847, for the spontaneous exercise of his powers. The following Ode, composed by him for the occasion, and set to music, does not appear in any edition of the works of Mr. Wordsworth:[1]—

sonnet by the author in its defence, beginning (in imitation of one of Milton's sonnets):—

> A book came forth of late called 'Peter Bell';
> Not negligent the style, the matter good
> As aught that song records of Robin Hood, &c.

[1] The words of this Ode as given in the text are taken from

For thirst of power that Heaven disowns,
For temples, towers, and thrones,
Too long insulted by the Spoiler's shock,
Indignant Europe cast
Her stormy foe at last
To reap the whirlwind on a Libyan rock.

War is passion's basest game,
Madly play'd to win a name;
Up starts some tyrant, Earth and Heaven to dare:
The servile million bow;
But will the lightning glance aside to spare
The despot's laurell'd brow?

War is mercy, glory, fame,
Waged in Freedom's holy cause;
Freedom, such as man may claim
Under God's restraining laws.
Such is Albion's fame and glory;
Let rescued Europe tell the story.

But, lo! what sudden cloud has darkened all
The land as with a funeral pall?
The Rose of England suffers blight,
The flower has droop'd, the Isle's delight,
Flower and bud together fall—
A nation's hopes lie crush'd in Claremont's desolate hall.

Time a checker'd mantle wears;
Earth awakes from wint'ry sleep;
Again the tree a blossom bears—
Cease, Britannia, cease to weep!
Hark to the peals on this bright May-morn!
They tell that your future Queen is born!

A Guardian Angel flutter'd
Above the babe, unseen;

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the account of the Installation published in July, 1847, the last stanza of the Ode, which is expressed with more fervour than is usual in a written composition, being omitted.

One word he softly utter'd—
It named the future Queen :
And a joyful cry through the island rang,
As clear and bold as the trumpet's clang,
As bland as the reed of peace—
'Victoria be her name!'
For righteous triumphs are the base
Whereon Britannia rests her peaceful fame.

Time, in his mantle's sunniest fold,
Uplifted on his arms the child ;
And, while the fearless infant smiled,
Her happy destiny foretold ;
'Infancy, by wisdom mild
Train'd to health and artless beauty ;
Youth, by pleasure unbeguiled
From the lore of lofty duty ;
Womanhood in pure renown,
Seated on her lineal throne ;
Leaves of myrtle in her crown,
Fresh with lustre all their own ;
Love, the treasure worth possessing
More than all the world beside,—
This shall be her choicest blessing,
Oft to royal hearts denied.'

That eve the Star of Brunswick shone
With stedfast ray benign
On Gotha's ducal roof, and on
The softly-flowing Leine ;
Nor fail'd to gild the spires of Bonn,
And glitter'd on the Rhine.
Old Camus, too, on that prophetic night
Was conscious of the ray ;
And his willows whisper'd in its light,
Not to the zephyr's sway,
But with a Delphic life, in sight
Of this auspicious day.

This day, when Granta hails her chosen lord,
And proud of her award,
Confiding in that star serene,
Welcomes the Consort of a happy Queen.

Prince, in these collegiate bowers,
Where science, leagued with holier truth,
Guards the sacred heart of youth,
Solemn monitors are ours.
These reverend aisles, these hallow'd towers,
Raised by many a hand august,
Are haunted by majestic powers,
The memories of the wise and just;
Who, faithful to a pious trust,
Here in the founder's spirit sought
To mould and stamp the ore of thought
In that bold form and impress high
That best betoken patriot loyalty.
Not in vain those sages taught:
True disciples, good as great,
Have ponder'd here their country's weal;
Weigh'd the future by the past,
Learn'd how social frames may last,
And how a land may rule its fate
By constancy inviolate,
Though worlds to their foundations reel,
The sport of factious hate or godless zeal.

Albert, in thy race we cherish
A nation's strength that will not perish
While England's sceptred line
True to the King of Kings is found;
Like that wise ancestor of thine
Who threw the Saxon shield o'er Luther's life,
When first, above the yells of bigot strife,
The trumpet of the Living Word
Assumed a voice of deep portentous sound,
From gladden'd Elbe to startled Tiber heard.

Early poems of Coleridge.

The first poems of Samuel Taylor Coleridge were published in 1796; a second edition, in which some of the previous poems were omitted and new pieces added, appearing the following year. Among these productions are included the sonnets, the first in order of which acknowledges the inspiration he owed to the 'soft strains' of Bowles. The greater part of them have as their ingredient more of the politics of the day than of the strains of Mr. Bowles; evidencing Coleridge to have been at one time influenced, like his friend Wordsworth, by opinions derived from the French Revolution, but afterwards much modified by the course of events in France and his own reflection. The sonnet on the death of Kozciusko is as follows:—

O what a loud and fearful shriek was there,
As though a thousand souls one death-groan pour'd!
Ah me! they saw beneath a hireling's sword
Their Kozciusko fall! Through the swart air
(As pauses the tired Cossack's barbarous yell
Of triumph) on the chill and midnight gale
Rises with frantic burst or sadder swell
The dirge of murder'd Hope! While Freedom pale
Bends in such anguish o'er her destin'd bier,
As if from eldest time some Spirit meek
Had gather'd in a mystic urn each tear
That ever on a patriot's furrow'd cheek
Fit channel found, and she had drain'd the bowl,
In the mere wilfulness and sick despair of soul!

To this period also belong the 'Monody on the Death of Chatterton,' the Odes, 'To the departing Year,' and 'France,' poems sublime in character, fresh and vigorous in their spirit.

In the first volume of Wordsworth's 'Lyrical Ballads,' Mr. Coleridge's poems of the 'Ancient Mariner,' 'Foster-Mother's Tale,' the 'Nightingale,' and lines entitled the 'Dungeon' (part of his tragedy of 'Remorse'), appeared as anonymous contributions. In the plan of that collection it was agreed that Coleridge's 'endeavours should be directed to persons and characters supernatural, or at least romantic; yet so as to transfer, from our inward nature, a human interest and a semblance of truth sufficient to procure for those shadows of imagination that willing suspension of disbelief for the moment which constitutes poetic faith.'[1] The 'Rime of the Ancient Mariner,' the most original and imaginative of Coleridge's poetical pieces, is distinguished by a singular mixture of wildness of conception and antique simplicity of manner. Powerful imagination is throughout predominant, bodying forth the 'forms of things unknown' with a brilliancy almost blinding to the mental eye. The leading incident of the poem, the shooting of the friendly albatross, will appear an insufficient cause to draw after it such a train of appalling consequences, unless the reader share that strong sentiment of kindliness towards the animal creation and belief in the regardful care had of all his creatures by the tutelary Spirit of the universe, which is a feature in the poetry of Coleridge as of Wordsworth.[2]

Rime of the Ancient Mariner.

[1] Coleridge's *Biographia Literaria.*

[2] The following notice of the *Ancient Mariner* is contained in a letter of the Rev. Alexander Dyce to the late Mr. H. N. Coleridge; and it is fitting that it be given here, as showing the

Mr. Coleridge's tragedy of 'Remorse' was written in the last year of the eighteenth century, though not then produced on the stage; a soliloquy in it being included among the Lyrical Ballads under the title of the 'Dungeon.' The translation of Schiller's 'Piccolimini' and 'Death of Wallenstein' (no translation being attempted of the 'Lager' or first part of the dramatic Trilogy), was made in the following winter, after the poet's return from a visit to Germany. 1800.

part Mr. Wordsworth had in that remarkable production. Mr. Dyde writes:—'When my truly honoured friend Mr. Wordsworth was last in London, he dined with me in Gray's Inn, and made the following statement, which I am quite sure I give you correctly:—"The *Ancient Mariner* was founded on a strange dream which a friend of Coleridge had, who fancied he saw a skeleton ship with figures in it. We had both determined to write some poetry for a monthly magazine, the profits of which were to defray the expenses of a little excursion we were to make together. The *Ancient Mariner* was intended for this periodical, but was too long. I had very little share in the composition of it, for I soon found that the style of Coleridge and my own would not assimilate. Besides the lines in the Fourth Part—

> And thou art long and lank and brown,
> As is the ribb'd sea-sand—

wrote the stanza in the First Part—

> He holds him with his glittering eye—
> The wedding-guest stood still,
> And listens like a three years' child;
> The mariner hath his will—

and four or five lines more in different parts of the poem which I could not now point out. The idea of *shooting an albatross* was mine, for I had been reading Shelvocke's *Voyages*, which probably Coleridge never saw. I also suggested the re-animation of the dead bodies, to work the ship."'—*Note in edition of Coleridge's Poems*, (1865) *by Derwent and Sara Coleridge.* See also *Memoirs of William Wordsworth*, by Dr. Christopher Wordsworth, i. 107.

The wildly-beautiful fragments, 'Christabel,' and the 'Dark Ladie,' were also composed about this time, though not published till afterwards. 'Christabel,' like too much of Mr. Coleridge's poetry, is rather a sketch than a finished poem, mingling the supernatural and mystical with lively touches of human feeling.

Coleridge was irregular in his times and seasons of writing; composing, often at long intervals, as his fancy or the occasion prompted. Many of his finest pieces were written long before they were given to the world. A collection of his poems entitled 'Sibylline Leaves,' including the greater part of his best poetry, was published in 1817.[1] The little poem of 'Love,' illustrating that passion by a romantic tale of a poet's successful courtship, was one of the finest of these 'Sibylline Leaves.' Among them also was the 'Ode to Georgiana, Duchess of Devonshire,' the talented friend of Fox, whose form and features have been transmitted to us by the pencils of Reynolds and Gainsborough.[2] The Duchess, after visiting Italy, had given an account in verse of her passage over the St. Gothard, the twenty-fourth stanza of this poem being as follows:—

Sibylline Leaves.

> And hail the Chapel! hail the platform wild
> Where Tell directed the avenging dart
> With well-strung arm, that first preserved his child;
> Then aim'd the arrow at the tyrant's heart.

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[1] The first collected and revised edition of Mr. Coleridge's poems and dramas was that of 1828, in three volumes.

[2] The Duchess of Devonshire died in 1806, previous to which date Coleridge's Ode must have been written.

On reading this stanza Coleridge addressed to the noble authoress these spirited lines :—

Splendour's fondly-foster'd child!
And did you hail the platform wild,
Where once the Austrian fell
Beneath the shaft of Tell!
O lady, nursed in pomp and pleasure,
Whence learn'd you that heroic measure?

Light as a dream your days their circlets ran,
From all that teaches brotherhood to man
Far, far removed! from want, from hope, from fear!
Enchanting music fill'd your infant ear,
Obeisance, praises soothed your infant heart;
Emblazonments and old ancestral crests,
With many a bright obtrusive form of art,
Detain'd your eye from nature; stately vests,
That veiling strove to deck your charms divine,
Rich viands and the pleasurable wine
Were yours, unearn'd, by toil; nor could you see
The unenjoying toiler's misery.
And yet, free Nature's uncorrupted child,
You hail'd the Chapel and the platform wild
Where once the Austrian fell
Beneath the shaft of Tell!
Oh lady, nursed in pomp and pleasure,
Whence learned you that heroic measure?
There crowd your finely-fibred frame
All living faculties of bliss;
And genius to your cradle came,
His forehead wreath'd with lambent flame,
And bending low with god-like kiss
Breathed in a more celestial life.
But boasts not many a fair compeer
A heart as sensitive to joy and fear?
And some, perchance, might wage an equal strife;

Some few to noble being wrought,
Co-rivals in the nobler gift of thought.
Yet these delight to celebrate
Laurell'd war and plumy state,
Or in verse and music dress
Tales of rustic happiness,—
Pernicious tales! insidious strains!
That steel the rich man's breast
And mock the lot unblest,
The sordid vices and the abject pains,
Which evermore must be
The doom of ignorance and penury!
But you, free Nature's uncorrupted child,
You hail'd the Chapel and the platform wild
Where once the Austrian fell
Beneath the shaft of Tell!
Oh lady, nursed in pomp and pleasure,
Whence learn'd you that heroic measure?

* * *

Excellence and careful finish of his short poems.

Coleridge's short poems are perhaps the most finished and careful in the thought, measure and diction, of any recent verse in the English language. Of the two poems that follow, the first was written in early life:—

TO A PRIMROSE.

Thy smiles I note, sweet early flower,
That, peeping from thy rustic bower,
The festive news to earth dost bring,
A fragrant messenger of Spring!

But, tender blossom! why so pale?
Dost hear stern Winter in the gale?
And didst thou tempt the ungentle sky
To catch one vernal glance and die?

Such the wan lustre sickness wears,
When health's first feeble beam appears;
So languid are the smiles that seek
To settle on the careworn cheek,

When timorous hope the head uprears,
Still drooping and still moist with tears,
If through dispersing grief be seen
Of bliss the heavenly spark serene.

The following verses were written late in the poet's lifetime, and reflect the evening-light of experience:—

LOVE, HOPE, AND PATIENCE IN EDUCATION.

O'er wayward childhood would'st thou hold firm rule,
And sun thee in the light of happy faces,
Love, Hope, and Patience, these must be thy graces,
And in thine own heart let them first keep school;
For as old Atlas on his broad neck places
Heaven's starry globe, and there sustains it—so
Do these upbear the little world below
Of education—Patience, Love, and Hope.
Methinks I see them group'd in seemly show,
The straighten'd arms uprais'd, the palms aslope,
And robes that, touching as adown they flow,
Distinctly blend, like snow emboss'd in snow.
O part them never! If Hope prostrate lie,
Love too will sink and die.
But Love is subtle, and doth proof derive
From her own life that Hope is yet alive;
And bending o'er with soul-transfusing eyes,
And the soft murmurs of the mother dove,
Woos back the fleeting spirit and half supplies;—
Thus Love repays to Hope what Hope first gave to Love.

Yet haply there will come a weary day,
When overtask'd at length
Both Love and Hope beneath the load give way,
Then with a statue's smile, a statue's strength,
Stands the mute sister Patience, nothing loth,
And both supporting, does the work of both.

Robert Southey is the third of the trio whom it was at one time the fashion to associate together as the Lake Poets, but who, in their practice of poetical composition, show very little resemblance to each other. Southey's writing of poetry commenced about the same time as that of Wordsworth and Coleridge; his earliest publication being 'Wat Tyler,' a short dramatic poem of considerable power, strongly tinged with the democratic sentiments then current. Two years after appeared his 'Joan of Arc,' an Epic poem (as it was entitled) of ten books in blank verse. It celebrates the exploits (in the French war of resistance to England) of the 'delegated Maid,' a name employed in the poem to intimate the celestial mission of Joan of Arc, and which, had it not been used by Mr. Coleridge in his 'Destiny of Nations' with the same meaning, might be thought too prosaic in sound. The poem contains some imaginative episodes and descriptions, adhering otherwise pretty closely to history. In the first year of the present century came out 'Thalaba the Destroyer,' an Arabian myth or metrical romance, described by the author himself in his Introduction to 'Madoc' as 'the wild and wondrous song of Thalaba.' This romance occupies twelve books, and is composed in irregular

Poems of Southey.

1794.

though rhythmical blank verse—the 'Arabesque ornament of an Arabian tale'—which was considered most suitable to the fanciful subject of the poem. The beauties of 'Madoc' are of a more sober order.[1] This poems tells, at considerable length—

> How Madoc from the shores of Britain spread
> The adventurous sail, explor'd the ocean ways,
> And quell'd barbarian power and overthrew
> The bloody altars of idolatry,
> And planted in its fanes triumphantly
> The cross of Christ.

1810. Curse of Kehama founded on Hindoo mythology.

The 'Curse of Kehama' is one of the most eccentric of Mr. Southey's poems, as well in subject as in the irregularity of its rhyming measure. It is founded on a doctrine of the Hindoo religion (to which there is something akin in the superstitions of other nations as to witchcraft), that prayers and curses possess an interest and actual value with the supreme powers, even when emanating from wicked men or women bent on the worst designs; Mr. Coleridge's 'Sexton's Tale' of the 'Three Graves' being based on a superstition of the same kind. The supernatural machinery and brilliant imagery of the 'Curse of Kehama,' mostly borrowed from the Hindoo mythology, is softened and

[1] In a letter to Sir George Beaumont, June 3, 1805, Mr. Wordsworth says of *Madoc*, 'The poem fails in the highest gifts of the poet's mind—imagination, in the true sense of the word, and knowledge of human nature and the human heart. There is nothing that shows the hand of the great master; but the beauties in description are innumerable.'—*Memoirs of W. Wordsworth*, by Dr. Christopher Wordsworth.

varied by passages of sentiment; and through all there displays itself a certain moral grandeur in the final measure of poetical justice awarded by the dénouement of the story.

Roderick. 1814. 'Roderick the last of the Goths,' a tragic poem in blank verse, in twenty-five cantos or books, is regarded as the best example of Mr. Southey's poetry. The subject is taken from Spanish chronicles and traditional history, and it relates the adventures of Don Roderick, the last Gothic king of Spain (whose unrestrained passion for Count Julian's daughter opened Gibraltar and Spain to the Moors), and his heroic efforts to re-establish the Christian power in the north of the Peninsula. The language is flowing and idiomatic and the verse harmonious. But though rising occasionally to a higher strain, it leaves an impression on the reader of an historical romance told in rhythmical prose rather than of a great poem. The characters, Moor and Christian, are well contrasted in manners, religion and sentiment, and it has the rare merit of clothing with flesh and blood and giving life to the dry bones of antiquated Spanish chronicles. The moral key-note of the poem is given in the following passage of Wordsworth's poetry prefixed to it:—

> As the ample Moon
> In the deep stillness of a summer even,
> Rising behind a thick and lofty grove,
> Burns like an unconsuming fire of light
> In the green trees; and kindling on all sides
> Their leafy umbrage turns the dusky veil
> Into a substance glorious as her own—
> Yea with her own incorporated, by power

Capacious and serene: like power abides
In man's celestial spirit; virtue thus
Sets forth and magnifies herself; thus feeds
A calm, a beautiful and silent fire
From the incumbrances of mortal life,
From error, disappointment—nay from guilt;
And sometimes, so relenting justice wills,
From palpable oppressions of despair.

Perhaps the most singular[1] of Southey's later poetical efforts is the 'Vision of Judgment,' in ten short cantos in hexameter verse.[1] The poet sees in a trance the king, George III., recently dead, coming for judgment to the gate of the celestial city, on the summit of which stands an angel, who summons before the Ineffable Presence the spirits of heaven and hell as accusers or absolvers; Vision of Judgment. 1821.

On the cerulean floor, by that dread circle surrounded,
Stood the soul of the king alone. In front was the Presence,
Veiled with excess of light; and behind was the blackness of darkness.
Then might be seen the strength of holiness, then was its triumph;
Calm in his faith he stood, and his own clear conscience upheld him.

A demon brings forward two souls as accusers (Wilkes and the author of 'Junius'), but they are dumb when confronted with the king before the

[1] The measure of the Latin hexameter had been in the time of Queen Elizabeth attempted by Sir Philip Sidney to be applied to English verse; as it has been recently by Coleridge and Longfellow. Goethe, with more success, owing to the greater prevalence of polysyllabic words in German, has made use of it in his poem of *Hermann und Dorothea*.

judgment-seat. The soul of Washington then appears as an absolver, and the king and the president compliment each other. The king then pleads his good intentions and his trust in God; and sentence is pronounced of admission within heaven's gate:

Beautiful then on its hill appeared the Celestial City,
Softened, like evening suns, to a mild and beautiful lustre.
Beautiful was the ether above, and the sapphire beneath us;
Beautiful was its tone, to the dazzled sight as refreshing
As the fields with their loveliest green at the coming of summer,
When the mind is at ease, and the eye and the heart are contented.

The king approaches the gate and drinks of the well of life, while beatified spirits and the principal worthies of England (described at some length) come forth to meet him.

An imaginative production, but not adapted for poetry.

In this poem Mr. Southey takes in hand a highly imaginative subject; but (not to mention the difficulty of dealing with such a theme in a theological point of view) the persons introduced and the events referred to were so near his own time and so connected with recent political struggles as to forbid his choice of subject being regarded as judicious or well adapted for poetry. His treatment of it also has been exposed to a good deal of criticism.

With all its copiousness, invention, and erudition (to use a word applied by himself to poetry in the preface to 'Madoc'), it may be thought that the labours of Mr. Southey, though a great master of verse in the poetical field have produced a harvest

more remarkable for its weight of straw than of grain. His poems have too much the odour of the lamp; and their didactic and political character is fully as conspicuous as their representation of nature and genuine feeling.

The poetry of John Wilson (in his early life a dweller among the 'Lakes') may be said to have drawn its inspiration from the same source as that of Wordsworth, though its range is more limited and its strain inferior. His 'Isle of Palms' and some shorter poems appeared together. There is not much story in the 'Isle of Palms,' and the incidents are improbable. It gives one the impression of a tale from dream-land. A newly-married pair on their tour in the Lake country of Cumberland might very possibly be delighted with the descriptions of the ocean in its placid mood, of the gallant ship voyaging in the Pacific and striking upon a rock, and the accidental saving, out of 500 creatures who are lost, of the lovers, the hero and heroine. These two affectionate and faithful beings find a refuge, and remain (with a child born to them) for some years in the Isle of Palms, a garden of Eden in the midst of the ocean, which they at last exchange, by the aid of a passing ship, for their native vale in Wales. The 'City of the Plague,' a dramatic poem of more individuality and vigour, was published with some other pieces in 1816.

Wilson's Isle of Palms. 1812.

On his appointment to the Moral Philosophy chair in the University of Edinburgh, Mr. Wilson gave up almost entirely the writing of poetry. In his 'Moral Lectures' and in the prose of "Black-

wood's Magazine' his writing was frequently distinguished by an eloquence and poetic *vis* more glowing and less restrained than when the language he used was measured verse.[1]

[1] The first quarter of the present century was very fertile in poetry; and had some of the writers, whose productions are inferior only to those of their more remarkable brethren of the lyre, lived in another generation, they might have taken a higher position. Of such is the poetry of Hogg, the Ettrick Shepherd, author of the *Queen's Wake*; of John Leyden, the friend of Scott; of Allan Cunningham; of Tennant, author of *Anster* (*Anstruther*) *Fair*; of Mrs. Tighe, the authoress of *Psyche*; of Procter (Barry Cornwall); of Dr. Milman and of the Hon. and Rev. W. Herbert, author of *Translations from the Norse*, and the original poems of *Helga* and *Attila*. The poems of Hartley Coleridge, whose volatile life, too soon cut short, is considered by Mr. Wordsworth (*Memoirs*, by Dr. C. Wordsworth) to be not incorrectly typified in Mr. S. T. Coleridge's line addressed to his babe in the poem of *Frost at Midnight*—

Thou shalt wander as a breeze—

have been given to the public in a second edition by Derwent Coleridge, 1851.

CHAPTER VI.

POETRY—*continued.*

Poems of Thomas Moore—Of Campbell—Of Sir Walter Scott—Lord Byron's poetry—Its personal character—The more subtle and abstract poetry of Shelley—The poetry of Keats—Its irregular beauty, and treatment by the 'Quarterly Review.'

Poetry of Moore.

THE poetical propensities of Thomas Moore, an alumnus of Dublin University (which had been opened to Roman Catholics in 1793), were revealed at an early period of his life through the publication by subscription in London of his 'Odes of Anacreon,' 1800. dedicated to the Prince of Wales. The greater portion of his subsequent poetry was flavoured with the

Τὸ ῥόδον τὸ τῶν ἐρώτων
Μίξωμεν Διονύσῳ—[1]

of his first master in song. The 'Poetical Works of the late Thomas Little, Esq.,' in which Mr. Moore's juvenile muse wears her zone too loosely bound, appeared in the following year; and soon after, two volumes of 'Odes and other Poems.' 1806.

Lallah Rookh.

Moore's principal work in verse, 'Lallah Rookh, an Oriental Romance,' came out in 1817. He had

[1] The Rose, the Rose of the Loves,
Let us mingle with our wine.—*Anacreon.*

Imbued with Orientalism.

previously studied with great care Oriental literature of all kinds, and his descriptions and allusions are so imbued with Orientalism as to require constant explanatory notes and quotation of authorities at the foot of the page. There is in fact a degree of accuracy of costume that rather interferes with the current of the narrative and the reader's enjoyment of its meaning and sentiment. 'Lallah Rookh' embraces four poems artificially set in a prose romantic story, the first of which, the 'Veiled Prophet of Khorasan,' is too revolting in its leading details to be permanently interesting. The second tale, 'Paradise and the Peri,' is of a more pleasing character. It tells of a sylph 'of fair but erring race,' who is excluded from Eden, but may yet be admitted by bringing 'the gift most dear to heaven' to the angel guarding the eternal gate. After a search (giving occasion to some brilliant description) and various trials, the tear of a repentant sinner is the gift accepted by the angel, and the Peri enters with it the gate of Eden. The third story, 'The Fire-Worshipper,' is considered the best of the series. It details (with a certain touch of Lord Byron's manner) the hapless love of the daughter of a Moslem emir and a Gheber or fire-worshipper, and the contest and death-struggle, in an island-fastness, of the Gheber and his adherents with the emir's army. This tale is full of incident and agitating emotion. The last of the pieces, 'The Light of the Haram,' of which the scene is laid in the Vale of Cashmere, relates to a lovers' quarrel between the Sultana Nourmahal and the emperor Selim, and its

reconcilement, and is composed chiefly of sparkling sketches and songs.

In 'Lallah Rookh,' as in most of Moore's verse, there is too much glitter and laboured allusion and too little real feeling to admit of his productions ranking very high as poetry. His poem of the 'Loves of the Angels' was much read on its first appearance, and, it is believed, has been very little read since. The 'Irish Melodies,' in which the sweet airs of his country are married to Mr. Moore's words, may be regarded as among the best of his performances. In the general beauty of the diction, in sparkle of thought and sentiment, and in the perfect adaptation of the words to the music, the merit of the 'Irish Melodies' has been acknowledged in all salons of the British empire. Criticism is disarmed on the principal point which was open to observation by the poet's own remark in his prefatory Letter on Music, that as the verses are intended rather to be sung than read, 'he can answer for their sound with somewhat more confidence than for their sense.' Irish Melodies and other poetry.

Mr. Moore is also the author of a quantity of miscellaneous and occasional poetry, in which, particularly in his later life, politics and society take a joint share with the little winged god in affording subjects for his muse. 'The Twopenny Post-bag,' 'Fudge Family in Paris,' and other amusing 'Trifles,' had their day of sunshine. Of the short lyrics and songs in 'M.P. or the Blue Stocking,' the two first may be given as showing in their way the poet's manner:—

Young Love lived once in an humble shed,
Where roses breathing
And woodbines wreathing
Around the lattice their tendrils spread,
As wild and sweet as the life he led.
His garden flourish'd,
For young Hope nourish'd
The infant buds with beams and showers;
But lips, though blooming, must still be fed,
And not even Love can live on flowers.

Alas! that Poverty's evil eye
Should e'er come hither,
Such sweets to wither!
The flowers laid down their heads to die,
And Hope fell sick as the witch drew nigh.
She came one morning,
Ere Love had warning,
And rais'd the latch, where the young god lay
'Oh, oh!' said Love, 'is it you? good-by;'
So he ope'd the window and flew away!

To sigh, yet feel no pain,
To weep, yet scarce know why;
To sport an hour with Beauty's chain,
Then thrown it idly by;
To kneel at many a shrine,
Yet lay the heart on none;
To think all other charms divine,
But those we just have won—
This is love, careless love,
Such as kindleth hearts that rove.

To keep one sacred flame,
Through life unchill'd, unmoved,
To love in wintry age the same
As first in youth we loved;

To feel that we adore,
To such refined excess,
That, though the heart would break with *more*,
We could not live with *less*—
This is love, faithful love,
Such as saints might feel above.

In the last year of the 18th century, when Wordsworth and Coleridge were proposing, in their 'Lyrical Ballads,' to give a new direction to British poetry, Thomas Campbell's 'Pleasures of Hope' appeared. More declamatory in style, it was yet not different in kind from the measured and careful poetry of Goldsmith and other writers of the traditional classic school. Didactic and rather desultory, this poem contains brilliant and pathetic passages, which, like his shorter lyrics, 'The Battle of Hohenlinden,' 'The Mariners of England,' and others, soon caught the popular ear. His 'Gertrude of Wyoming, a Pennsylvanian Tale,' in the Spenserian measure, came out ten years after the 'Pleasures of Hope.' Its descriptions of scenery want reality, and the story is broken and somewhat melodramatic; but its representation of domestic life in romantic seclusion, and its striking and pathetic situations, interest the reader. After a still longer interval appeared 'Theodric,' a domestic story. This poem contains some good description of Swiss scenery. The incidents, without being very probable, are perfectly possible, and lead to situations affecting and pathetic, suggestive of those crosses by which the course of true love is said to be occasionally stopped. As with most of Campbell's poetry, the diction is unaffected and polished.

Poems of Campbell.

1824.

His short poem of 'O'Connor's Child,' a tale of the love and madness of a daughter of Erin, displays more passionate feeling expressed in picturesque and melodious verse than is seen in his more elaborate productions. Of its sixteen stanzas, the following is the third :—

And fixed on empty space why burn
Her eyes with momentary wildness?
And wherefore do they then return
To more than woman's mildness?
Dishevell'd are her raven locks,
On Connocht Moran's name she calls;
And oft amidst the lonely rocks
She sings sweet madrigals.
Placed 'twixt the foxglove and the moss,
Behold a parted warrior's cross;
There is the spot where evermore
The lady, at her shieling door,
Enjoys that in communion sweet
The living and the dead can meet;
For, lo! to love-lorn fantasy
The hero of her heart is nigh.

Scott's early translations from the German.

The influence of the study of the new literature of Germany showed itself very decidedly in the earliest literary attempts of Walter Scott. His translations or imitations of Bürger's ballads of 'Lenore' and the 'Wild Huntsman' were brought out 'by request of friends' in a thin quarto, in 1796; and they were followed by his version of Goethe's iron-handed 'Götz von Berlichingen.' 'The reader,' says Mr. Lockhart,[1] 'who turns to the version of "Götz" for the first time will be no less struck than I

[1] *Life of Sir Walter Scott*, i. 296.

was, under similar circumstances, with the many points of resemblance between the tone and spirit of Goethe's delineation and that afterwards adopted by the translator in some of the most remarkable of his original works.' Of this Mr. Lockhart gives an example from the German play in the description of a battle by a spectator on a height; recognising in Goethe's drama the original of the death-scene in Marmion, where the vivid account is given of the battle of Flodden. There can be little doubt also that the study of the German ballads, concurring with his own predilections and the precedent he had before him in the Percy collection of ballads, attached Scott more keenly to that kind of poetry; the result of this united impulse being the volumes of the 'Border Minstrelsy,' in which are contained the germs of much of his subsequent original writing.

The 'Lay of the Last Minstrel' was at first designed to form part of the third volume of the 'Minstrelsy,' as a 'Romance of border chivalry;'[1] and although it outgrew the dimensions requisite for its admission, this shows very clearly the category of poetry to which the 'Lay' was considered by the author to belong. The first suggestion of a popular ballad on the story of the goblin page was made to Scott by the Countess of Dalkeith; the happy idea of putting it into the mouth of an aged minstrel, and of the beautiful lines introductory to the several cantos, being adopted when the poem was enlarged for separate publication. The 'Lay' was brought

The 'Lay.'

[1] Lockhart's *Life of Sir Walter Scott*, i. 365.

out in the first week of 1805, inscribed to the Earl of Dalkeith; the preface stating that as 'description of scenery and manners was more the object of the author than a combined and regular narrative,' the plan of a metrical romance had been adopted as allowing greater latitude in this respect, and also in the occasional change of the rhythm, than would be consistent with a regular poem. It was received on all hands with warm commendation.

Marmion and other poems.

'Marmion' followed three years after, and although at first not so much a favourite as the 'Lay of the Last Minstrel,' it is now regarded as Scott's chief poetical work. The advertisement to this poem stated that any historical narrative, far more an attempt at epic composition, exceeded the author's plan of a romantic tale; yet he hoped from the popularity of the 'Lay,' 'an attempt to paint the manners of the feudal times upon a broader scale, and in the course of a more interesting story, would not be unacceptable to the public.' With the 'Lady of the Lake,' Scott's poetry attained a popularity greater than had fallen to the lot of any poet for upwards of half a century. The effect it had on the public mind was more decided and marked than as yet could be said of any influence exercised by the poetry of Wordsworth, Coleridge, or Southey. He continued writing in the same style for some years longer, producing successively 'Rokeby,' the 'Vision of Don Roderick,' and the 'Lord of the Isles;' but his poetic star at last waned before the ruddier light of that of Byron, and (wisely perhaps for himself, and happily for the reading world)

he exchanged poetry for the prose of the Waverley novels.

Sir Walter Scott's style of poetical writing, though in some measure the revival of an older style, had in it much of novelty for his own time, as well as variety of treatment. While adhering in general to the octo-syllabic, that measure was occasionally changed for another. When referring to his own poetry, Scott speaks of it chiefly as a painting of manners and customs, and scenery, combined with a story of greater or less interest; in this respect rather underrating it. Along with a picturesque resuscitation of the past, and some admirable delineation of scenery, as of Melrose by moonlight, in the 'Lay of the Last Minstrel,' and of Loch Corruisk in the 'Lord of the Isles,' there was much in it to interest the heart as well as the head. Of this the introductions to the cantos in the two first poems, and many fine passages scattered through all the poems, are evidence. The principal part of his poetry undoubtedly is narrative and description: but narrative and description of a superior kind, expressed in spirited and rhythmical, though sometimes careless verse, occasionally running into the minuteness of the antiquary and herald, but as often relieved by touches of elevated or pathetic feeling. His creatures of the past are animated by the breath of human life, with its hopes and fears, lessons and warnings, sorrows and joys. Scott's may not be of the highest kind of poetry, imaginative and passionate; but although the interest excited by it now is not so great as when it

Character of Sir W. Scott's poetry.

first came out, it is so associated with the scenery and history of the country as to make it likely to continue a standard portion of British poetry.

If any of Sir Walter Scott's poetry can be said to be less known than other passages of it, the stanzas commencing the 4th canto of the 'Lord of the Isles' may perhaps in this respect be quoted as a sketch of Highland scenery :—

Stranger! if e'er thine ardent step hath traced
The northern realms of ancient Caledon,
Where the proud Queen of Wilderness hath placed,
By lake and cataract, her lonely throne;
Sublime but sad delight thy soul hath known,
Gazing on pathless glen and mountain high,
Listing where from the cliffs the torrents thrown
Mingle their echoes with the eagle's cry,
And with the sounding lake, and with the moaning sky.

Yes! 'twas sublime, but sad. The loneliness
Loaded thy heart, the desert tired thine eye;
And strange and awful fears began to press
Thy bosom with a stern solemnity.
Then hast thou wish'd some woodman's cottage nigh,
Something that show'd of life, though low and mean;
Glad sight, its curling wreath of smoke to spy,
Glad sound, its cock's blithe carol would have been,
Or children whooping wild beneath the willows green.

Such are the scenes, where savage grandeur wakes
An awful thrill that softens into sighs;
Such feelings rouse them by dim Rannoch's lakes,
In dark Glencoe such gloomy raptures rise;
Or farther, where, beneath the northern skies,
Chides wild Loch-Eribol his caverns hoar,—
But, be the minstrel judge, they yield the prize
Of desert dignity to that dread shore,
That sees grim Coolin rise and hears Coriskin roar.

Lord Byron's poetry.

Lord Byron commenced his poetical career very early, his 'Hours of Idleness' having been published at Newark while he was yet a minor. This juvenile production was severely handled in the 'Edinburgh Review;' as a return for which the young poet rushed into print in 1809, with his 'English Bards and Scotch Reviewers,' a satire somewhat in the manner of, but inferior to, Gifford's 'Baviad.' Lord Byron himself afterwards described it as 'a record of misplaced anger and indiscriminate acrimony.'[1]

Much of it reflecting the circumstances of his life.

Lord Byron's poetry took much of its character and tone from the circumstances of his life. These have been so minutely brought before the public, and are so well known, that it will be sufficient for the purposes of this notice merely to refer to them. His boyhood was passed with his mother in Aberdeenshire. But however meet nurse Caledonia and the vale of Dee may have been for a poetic child, Byron's education otherwise appears to have been irregular and superficial. To judge from his writings in later life (particularly the piece entitled the 'Island'), nothing at that time seems to have made so much impression upon him as

> The grisly rocks that guard
> The infant rills of Highland Dee.

When he went to England, after succeeding to his title and encumbered estates, his course of study at Harrow and Cambridge was more marked by

[1] *Life* (by Moore) *and Works*, i. 245; edition of 1833.

the extensive knowledge he gained of books and general reading than by scholastic acquirements. He was very soon initiated in the pleasures and dissipations of youthful life, occasionally retiring to Newstead Abbey with a few friends, and waking the echoes of that ancient pile with nights of jollity. With all this he cultivated a growing taste for literature, the first fruit of which was his 'Hours of Idleness.'

On coming of age and taking his seat in the House of Lords, Lord Byron found himself almost alone in London, and without friends to introduce him in society; having quarrelled with one family friend whose influence could have aided him, the Earl of Carlisle, and there being not many of his Harrow and college chums whose acquaintance he cared to continue. In his relations with the world he was rather difficult of access, and of an unbending spirit. In the year following the appearance of 'English Bards and Scotch Reviewers,' isolated in society, conscious of great powers, loving pleasure, and desirous of knowledge, he set out on a continental tour with Mr. (afterwards Sir John) Cam Hobhouse. They went by way of Portugal, the south of Spain and the Mediterranean, to Greece and Albania, and afterwards to Constantinople and Asia Minor.

Returning, after two years' absence, to England, Lord Byron brought in his portmanteau two poems of very different kind. One was intended to be a sequel to the 'English Bards and Scotch Reviewers,' a paraphrase of Horace's 'Art of Poetry,' from

publishing which he was with some difficulty diverted by the advice of a judicious friend.[1]

Childe Harold, the poet's own over-estimate of it.

As to the other (Childe Harold) the poet's first intimation of it to this friend was, that 'he had occasionally written short poems, besides a great many stanzas in Spenser's measure, relative to the countries he had visited—not worth troubling him with—but he might have them all with him, if he liked.'[2] These 'stanzas in Spenser's measure,' so lightly esteemed by their author, were the first and second cantos of 'Childe Harold's Pilgrimage,' which were seen in manuscript and approved of by Mr. Gifford, and were published together in the spring of 1812. The preface states the poem to have been written for the most part amidst the scenes which it describes, the fictitious character of the hero being introduced for the sake of giving some connection to the piece; and it justifies the adoption of the Spenserian measure by the practice of Ariosto, Thomson, and Beattie. 'Childe Harold' made an impression upon the public mind immediate and positive; an effect to be attributed principally to the intrinsic merit of the poetry, partly also to a certain personal interest attaching to the author. In the course of

[1] Mr. Dallas. The paraphrase of the *De Arte Poeticâ*, which was named *Hints from Horace*, was published nine years after Lord Byron's decease. At the time it was written he prided himself more upon it than upon *Childe Harold*, and he retained during his life a theoretical preference for the classical poetry of Horace and Pope.—*Letter to Mr. John Murray on the Rev. W. L. Bowles' Strictures on the Life and Writings of Pope*, London, 1821; and *Letter to Mr. Murray*, Sept. 15, 1817; *Life*, iv. 63.

[2] *Life*, ii. 15.

Other poems.

the next year the 'Giaour' and the 'Bride of Abydos' appeared, the one dedicated to Mr. Samuel Rogers, and the other to Lord Holland. With an occasional variation of metre they are written in the same octo-syllabic verse which Scott's poetry had made popular. Mr. Moore (with whom the noble poet had now formed a close friendship) informs us that these poems were both rapidly struck off in paroxysms, as it were, of passion and imagination, caused in a temperament like his by the life of excitement and dissipation into which he had too readily been drawn. According to the same authority there is no ground for connecting Lord Byron personally with the main incidents of the 'Giaour' and other tales that followed, however he may have occasionally encouraged such a supposition.[1] That Byron was however in a certain measure 'the great sublime he drew' in the hero of the first two cantos of Childe Harold, cannot well be disputed.

In the winter of 1814 the 'Corsair' made its appearance, with a dedication to Mr. Moore; in

Jan. 6, 1814.

a letter to whom the author thus refers to his poem: 'I have got a devil of a long story in the press entitled the "Corsair," in the regular heroic measure. It is a pirate's isle peopled with my own creatures, and you may easily suppose they do a world of mischief through the three cantos.' This was followed in a few months by 'Lara,' which being a short poem was brought out in the same cover with Mr. Rogers' 'Jacqueline'—an odd

[1] *Life*, ii. 312.

union soon after severed by 'Lara' being joined with Lord Byron's collected poems. The 'Siege of Corinth' and 'Parisina,' both founded on historical incidents, were written in 1815, the first year of the poet's marriage, and appeared together early in the next year. In these tales there is less of that morbid sentiment and gloomy individualising of the poet's own feelings or assumed feelings which distinguishes Lord Byron's 'sensational' poems of this period.

Before his unhappy separation from Lady Byron and final departure from England in April 1816, which elicited the lines of 'Fare thee well,' the 'Hebrew Melodies' had been written to the music of Braham and Nathan. The first fruits of Lord Byron's return to the continent, when he took the route of Belgium, the Rhine and Switzerland, was the third canto of 'Childe Harold,' in which the mask of a fictitious hero is all but dropped, and the flow of energetic verse is uninterrupted by an artificial framework. About the same time appeared, in a separate cover, the 'Prisoner of Chillon' and other pieces. His impressions of the places he visited and their associations are rendered in these poems, as afterwards in the fourth canto of 'Childe Harold,' without intermediate delay, like gold coin fresh from the mint; evidencing how much his best poetry was inspired by real scenes and objects, elevated and coloured by his imagination. The 'Dream,' a touching but painful sketch of the poet's feelings with reference to his marriage, was appended to the 'Prisoner of Chillon.' And it may be characterised

as a poem which no man of delicacy of sentiment would have given to the world. About this time were written the verses to 'Augusta,' his sister Mrs. Leigh, beginning with these lines,—

> My sister, my sweet sister! if a name
> Dearer and purer were, it should be thine.
> Mountains and seas divide us, but I claim
> No tears, but tenderness to answer mine:
> Go where I will, to me thou art the same—
> A loved regret which I would not resign.
> There yet are two things in my destiny,
> A world to roam through and a home with thee.

In 1817, while Lord Byron was at Venice, 'Manfred' came out in London; a 'dramatic poem' in blank verse embodying the poet's thick-coming fancies and bold personifications during his rambles among the Alps.[1] In 'Manfred' some critics discovered symptoms of a fiercer misanthropy and deeper despondency than had yet appeared in Lord Byron's poetry.[2]

Whether this view be taken of the poet's settled misanthropy and despondency, or whether (as some think) a good deal of it was assumed, and continued for effect and to sustain a character, 'Manfred' may be regarded as one of the most original and sublime of Lord Byron's productions. The 'Lament of Tasso,' published along with 'Manfred,' was suggested by a visit to Ferrara, where are

[1] In this mention of Lord Byron's poetry reference will not be made to his other dramas, which are shortly noticed in a subsequent chapter.

[2] *Edinburgh Review*, August 1817.

relics and remembrances of Tasso. A rapid journey in Italy, and a visit to Rome from Venice, where he had taken up his residence in 1817, was the groundwork and occasion of a fourth and concluding canto of 'Childe Harold,' showing no diminution of power.

Soon after it came 'Beppo,' a Venetian story, in which a new chord of light humour is struck, forming a comparatively innocent prelude to the poem of 'Don Juan' that soon followed it. The lively and spirited tale of 'Mazeppa' was written at Ravenna in 1818.

Beppo and Don Juan.

'Beppo' and 'Don Juan' were probably in part suggested by the poet's dissolute life at Venice, in the course of which new topics and imagery would be supplied, and associations of former days recalled. 'I have finished,' says he, in a letter to Mr. Moore from Venice, 'the first canto of a poem in the style and manner of "Beppo," encouraged by the good success of the same. It is called "Don Juan," and is meant to be a little quietly facetious upon everything. But I doubt whether it is not too free for these very modest days.' 'Don Juan,' like 'Childe Harold,' had no plan or preconceived story, and it displayed from the first a coarseness of *morale* and a license in attacking people and opinions, both literary and political, which materially counterbalanced the merit of its poetry in the eyes of the British public. There are few things in literature superior to the description of the storm and shipwreck in the second canto and some parts of the siege of Ismail in the seventh and eighth cantos; both founded on real narratives which had struck

1818.

him in the course of his reading. In several of the passages of fictitious adventure, mixed with much ribaldry, there is a tenderness and intensity of feeling which in every well-constituted mind must cause earnest regret that the merit of this poem, taken as a whole, should be well-nigh cancelled by its pervading spirit of mockery and apparent disbelief not only in the higher truths, but in the existence of common virtue and fidelity. Neither in this, nor indeed, in any of his poems (if we except perhaps an occasional passage in 'Childe Harold'), does Lord Byron show that he had perception of moral beauty or a wish to recognise it.

Besides the sixteen cantos of 'Don Juan' and the dramas, various lesser compositions, reflecting the whims, passions, reading and recollections, which then occupied his versatile mind, engaged the last years of the poet's life. Amongst these were the

1821. Prophecy of Dante.

'Prophecy of Dante,' in four short cantos in the terza rima of Dante; a poem of great power and serious tone, in which the Italian poet is supposed, before his own death, to foretell the future fortunes of Italy. The subject was suggested by the Countess Guiccioli at Ravenna (the heroine of Lord Byron's latest *liaison*), to whom the poem was addressed in a dedicatory sonnet. The Prophecy concludes with these lines:—

> . . 'Tis done;
> I may not overleap the eternal bar
> Built up between us, and will die alone,
> Beholding with the dark eye of a seer
> The evil day to gifted souls foreshown;
> Foretelling them to those who will not hear,
> As in the old time, till the hour be come

When Truth shall strike their eyes through many a tear,
And make them own the prophet in his tomb.

Another of these later pieces was the 'Vision of Judgment, by Quevedo Redivivus, suggested by the composition so entitled by the author of Wat Tyler' (Mr. Southey). This production is a strange tissue of mockery, blasphemy, and satire, in clever but careless verse. The poem of the 'Island, or Christian and his Comrades,' written at Genoa, is founded on Bligh's narrative of the mutiny of the *Bounty* in the South Seas, in 1789, and on Mariner's account of the Tonga Islands. The 'Island' has neither the poetic energy nor the careful versification of his earlier pieces, though it shows the remarkable phenomenon in Lord Byron's poetry of a pair of faithful lovers. In one passage of this, well-nigh his latest composition, the poet touchingly reverts to the associations of his childhood and youth in connection with mountain scenery :—

The 'Island.' 1823.

He who first met the Highlands' swelling blue
Will love each peak that shows a kindred hue;
Hail in each crag a friend's familiar face
And clasp the mountain in his mind's embrace.
Long have I roam'd through lands which are not mine,
Adored the Alps and loved the Apennine,
Revered Parnassus and beheld the steep
Jove's Ida and Olympus crown the deep;
But 'twas not all long ages' lore nor all
Their nature held me in their thrilling thrall;
The infant rapture still survived the boy,
And Loch-na-gar with Ida looked o'er Troy,
Mixed Celtic memories with the Phrygian mount,
And Highland linns with Castalie's clear fount.

In the spring of 1824 Lord Byron's literary as well as his mortal career was closed by fever at Missolonghi, whither he had gone to aid the cause of the Greeks, prompted by that impulsive philanthropy and inextinguishable zeal for liberty which appears in so many passages of his writings.

Poetry of Shelley.

The poetry of Percy Bysse Shelley is sometimes associated with the poetry of Lord Byron, from the circumstance of their opinions on political and religious subjects in many respects coinciding, and from their having occasionally resided together abroad. But the poetry of the two men differed as essentially as their habits of life, the muse of Byron having much more of the texture of humanity than that of his friend.[1] Shelley's first considerable poem 'Queen Mab,' a juvenile production in irregular rhythmical measure after the manner of Southey's 'Thalaba,' narrates a conference in cloudland between the fairy Mab and the spirit or soul of a lady named Ianthe, temporarily separated from her body. It was written, printed and privately distributed when the author was a student at Oxford in 1810. The startling song of the fairy Mab, denouncing 'kings, priests,

Queen Mab.

[1] Mrs. Shelley, in a note to the *Revolt of Islam*, in her edition of her husband's poetical works (1839), observes:—'Perhaps during this summer (1816) Shelley's genius was checked by association with another poet whose nature was utterly dissimilar to his own, yet who, in the poem he wrote at that time (*Manfred*) gave token that he shared for a period the more abstract and etherealised inspiration of Shelley.' Some of Shelley's poems were not published till after his death; and it is according to the date at which they were *written*, as given in Mrs. Shelley's edition of his works, that those noticed in the text are referred to.

and statesmen,' with its Utopian and socialist views, and accompaniment of fanciful imagery, like a little volcano springing from a flowery meadow, was too remarkable not to attract attention; and the piece was soon afterwards reprinted and published when Shelley was on the continent. 'Alastor, or the Spirit of Solitude,' written in the neighbourhood of Windsor Great Park, appeared with some smaller poems in 1816. It gives vent to the melancholy broodings of a heart ill at ease, and records the impression made on the poet by beautiful and majestic features of natural scenery.

Revolt of Islam.

The 'Revolt of Islam,' in twelve short cantos, in the Spenserian measure, this author's most ambitious poem, was written at Marlow-on-the-Thames and published in 1818. Before the year expired it appeared again, with some passages modified, under the title of 'Laon and Cythna; or the Revolution of the Golden City, a vision of the 19th century.' Of the subject of the poem it may just be said, 'these things are an allegory.' It commences with a dedication to the poet's wife, containing a graphic sketch of his own and of her personal history.[1] Displaying much energy of language and

[1] Those feelings of indignation, apparently instinctive in Shelley, at what he chose to consider the evils of social life in England, and his daring resistance to the 'chain of custom' and authority, may possibly have first taken shape in his school-days at Eton. The sad experience of those days, giving perhaps to his over-sensitive mind a permanently morbid tone, is recalled in the following stanzas of this dedication :—

> Thoughts of great deeds were mine, dear Friend, when first
> The clouds which wrap this world from youth did pass.

novelty of imagery, its mystical song embraces a great variety of topics, some of which can hardly be considered fit subjects for poetry. Whatever, in regard of this, may be said of the tyranny of oppressors, the 'uprise of liberty,' and the attack on the Golden City, such abstract themes as the 'Evils of Custom' and the 'Rights of Woman' do not belong to the domain of poetry, and their introduction in this poem mars its effect.[1] Considering the 'Revolt of Islam' as a poem, and to be viewed in that light, the matter and real meaning, when stripped of its

If a subject adapted for poetry?

I do remember well the hour which burst
My spirit's sleep: a fresh May-dawn it was
When I walk'd forth upon the glittering grass
And wept, I knew not why; until there rose
From the near school-room voices that, alas!
Were but an echo from a world of woes,
The harsh and grating strife of tyrants and of foes.

And then I clasp'd my hands and looked around,
But none was near to mock my streaming eyes,
Which pour'd their warm drops on the sunny ground;
So without shame I spake: I will be wise
And just, and free and mild, if in me lies
Such power, for I grow weary to behold
The selfish and the strong still tyrannise
Without reproach or check. I then controll'd
My tears, my heart grew calm, and I was meek and bold.

And from that hour did I with earnest thought
Draw knowledge from forbidden mines of lore;
Yet nothing that my tyrants knew or taught
I cared to learn, but from that secret store
Wrought linked armour for my soul, before
It might walk forth to war among mankind:
Thus power and hope were strengthened more and more
Within me, till there came upon my mind
A sense of loneliness, a thirst with which I pined.'

[1] Mrs. Shelley (to whom the poet was married on the death of his first wife) was the daughter of Mary Wollstonecraft (Mrs. Godwin), authoress of the *Vindication of the Rights of Woman* (1792).

allegorical mask and fanciful dress, and the sentiments conveyed and inculcated in almost every page, would seem much too 'perilous stuff' for poetry to be made of.

Other poetry of Shelley.

Of Shelley's poems some are so full of mysterious thought and hazy expression as to be hardly intelligible to the ordinary reader; some strike harshly on the jarring chord of extreme politics; others give a spiritualised version of his impressions of natural objects. In almost all his poetry (to use the words of Mrs. Shelley) 'there is a clinging to the subtle inner spirit rather than the outward form, a curious and metaphysical anatomy of human passion and perception.'

Beatrice Cenci.

Shelley's singular tale of 'Rosalind and Helen,' and the drama of 'Prometheus Unbound,' were the fruits of his residence in Italy in 1818. He there dramatised the Italian story of 'Beatrice Cenci,' which may perhaps be regarded as the best of his larger works, full of thought and feeling of an intensity warranted by the deeply tragical nature of the subject. In the dedication of this piece to Mr. Leigh Hunt, the author says:—

> Those writings which I have hitherto published have been little else than visions which impersonate my own apprehensions of the beautiful and the just. I can also perceive in them the literary defects incidental to youth and impatience; they are dreams of what ought to be or may be. The drama which I now present to you is a sad reality; I lay aside the presumptuous attitude of an instructor, and am content to paint, with such colours as my own heart furnishes, that which has been.

Excited by the uneasy political condition of England at that time, he gave vent to his revolutionary

sentiments in the 'Masque of Anarchy' and other short pieces of an inflammatory character. In the following years were composed, in rapid succession, the 'Witch of Atlas,' described by the poet himself as a 'visionary rhyme;' 'Hellas,' a lyrical drama on the war in Greece; the lyrics entitled 'The Cloud' and 'To a Sky-lark,' two of his finest poems; the impassioned and highly imaginative, though not very intelligible poem, 'Epipsychidion,' consisting of verses addressed 'to the noble and unfortunate Lady Amelia V., imprisoned in a convent;' and 'Adonais,' an Elegy or Lament in quaint but pathetic language, and full of passionate sentiment, on the death of John Keats, whose poems were in Shelley's hand when he was himself unhappily drowned on the north-west coast of Italy a year after he had penned this tribute to the memory of his friend.[1]

Shorter Lyrics.

Poetry of Keats.

Although not possessed of so fiery a soul as that which wrought out its way in the mortal frame of Shelley, John Keats was not inferior to that writer in imagination and sensibility. His education and training was that of a London surgeon's apprentice, and of a very commonplace kind; but the

[1] To have left unnoticed the poetry and *jeux d'esprit* of Leigh Hunt, whose *Story of Rimini*, from Dante, appeared re-fashioned in 1814, and the poetical pieces of Charles Lamb, of Mrs. Hemans, of Mrs. Maclean (L. E. L.), and of Mr. T. L. Beddoes, may appear again an omission in the text. All that can be done in their case, as in that of several others, is to apologise to their admirers for venturing to consider them as writers of secondary importance, whose poetry, though possessing merit, seems hardly deserving of special mention in this view of the chief literary productions of the period.

poetic genius he displayed in circumstances not favourable to its development was of the highest promise. His life was short, and his literary career closed before the maturity of his powers.

Through the medium of translations from the classical poets and the ordinary school dictionaries Keats became imbued in his youth with a poetical knowledge of the heroes and gods of Greece. The sensuous mythology of the ancients found a sympathetic chord in his bosom, and exercised a visible influence over his thoughts and feelings, when they came to seek expression in verse. Among English writers it was Spenser who (according to Lord Houghton) struck the secret spring of his fancy, and gave the main impulse to his poetic life. His first poems, a collection of sonnets and miscellaneous pieces, which appeared in a small volume in 1817, did not attract much notice. But Keats aimed at greater things. To a query of Mr. Leigh Hunt, 'Why endeavour after a long poem?' his answer was, 'Do not the lovers of poetry like to have a little region to wander in, where they may pick and choose, and in which the images are so numerous that many are forgotten and found new in a second reading—which may be food for a week's stroll in the summer. Besides, a long poem is a test of invention, which I take to be the polar star of poetry, as fancy is the sails and imagination the rudder.'[1]

First inspiration from the ancient mythology.

In the course of another year Keats accordingly

[1] *Memoir of John Keats* (by Lord Houghton).

Endymion.

wrote and gave to the world the poetic romance of 'Endymion.' The preface (with more ingenuousness than prudence) expresses the author's own misgivings that the reader must soon perceive in the poem 'great inexperience, immaturity and every error denoting a feverish attempt rather than a deed accomplished.' It concludes with a hope that the author had not in too late a day touched the beautiful mythology of Greece and dulled its brightness; for he wished to try once more, before bidding it farewell.

The classical character of the poetry of Pope and his life-long admiration of the ancients are facts in poetical history. In the poetry of Keats, the last poet falling now to be mentioned, it is not unworthy of remark how much it owes in point of subject and imagery to the mythology and fabulous history of those same ancients:—

> The dead but sceptred sovereigns that still rule
> Our spirits from their urns.

'Endymion,' with a very slender story, takes for its subject the mythological loves of the lunar goddess Cynthia or Diana and the shepherd of Latmos, introducing Venus and Adonis, Glaucus and Circe, by the way. The scenery and imagery display the bright creations of an inventive fancy, but the beings introduced are too much beyond human ken and too shadowy to excite much interest, even though animated by the warmth of the poet's own emotions. The poems that followed, after a short interval, the production of 'Endymion'—'Lamia,' 'Isabella,' the

'Eve of St. Agnes,' 'Hyperion,' and other pieces—were by many preferred to it. 'Lamia' indeed and 'Hyperion' still traced back to antiquity; the former taken from a Greek tale referred to in Burton's 'Anatomy of Melancholy,' and reminding the classical reader of 'Apuleius,' while 'Hyperion' was a fragment of a projected epic on the expulsion from heaven of the Titans. 'Isabella, or the Pot of Basil,' an imitation from Boccacio, and the 'Eve of St. Agnes,' bearing likewise some resemblance to the style of an Italian novel, had more of human interest and came more home to the feelings and sympathies of modern times. The measure (in stanzas) of these poems may have had the effect also of restraining the exuberance and extravagance of thought and diction which are conspicuous in the poetry of 'Endymion.'

Study of Early English poets.

Keats, in his poetical training, had drunk deep of the wells of early English poetry, drawing from Spenser, Shakespeare, Ben Jonson, and Milton. His frequent use of antique words, particularly in his first compositions, and his adoption to a certain extent of the manner of these writers, without however attaining their strong and vigorous sense, is an homage paid to them at the expense in some degree of his own originality. Setting out from this starting-point, the greater part of the poetry of Keats is marked in its style by a fluent and melodious though somewhat mannered old English diction; while to his reading and his fertile imagination he is indebted for richness of matter and a copious stream of poetical ideas; the exuberant flow of which has been increased by the exigencies of his rhymes steer-

ing him into courses of new imagery. This is especially observable in 'Endymion.' In his shorter poems he is more under restraint in the conduct of his subject, while he displays a great mastery of rhythm. They have also less affectation of antique phraseology. Among these lighter compositions are to be remarked the 'Ode to a Nightingale,' 'Fancy,' 'Autumn,' 'Robin Hood,' and others.[1]

Treatment of Keats by the Quarterly Review.

[1] The poetry of Keats had in it so much irregularity and novelty, that when it came to be known, it was subjected, as may be supposed, to a good deal of criticism. The *Edinburgh Review* (August 1820) gave *Endymion* a very qualified approval. 'It is in truth,' said Mr. Jeffrey at the commencement of one of his paragraphs, 'at least as full of genius as of absurdity.' To the other poems he was more favourable. The *Quarterly Review* made an unnecessarily severe and contemptuous criticism upon *Endymion*, considering the youth and inexperience of the author. For this the reviewer was rated by the friends of Mr. Keats in prose and verse. And after his decease the article in the *Quarterly* was accused of having produced so violent an effect on the susceptible mind of Keats as to have caused the rupture of a blood-vessel in the lungs. There does not appear to be ground for so grave an accusation. The *Review* came out in April 1818. Keats, whose physical system had been giving way under the pressure of various influences, went to Italy on account of his health, accompanied by his friend Mr. Severn the artist, in the autumn of 1820. He died at Rome of consumption in February 1821. So that the alleged cause of death was at least remote. Lord Byron, writing to Mr. Murray (April 26, 1821), says, 'Is it true what Shelley writes me, that poor John Keats died at Rome of the *Quarterly Review*?' His lordship's doggrel verse on the subject, preserved in his *Life* by Moore, would rather imply that he treated the report as a joke :—

Who kill'd John Keats?
I, said the 'Quarterly,'
So savage and tartarly,
'Twas one of my feats.

In the *Quarterly Review* for April 1833, of Mr. Tennyson's poems,

The following 'Ode on a Grecian Urn' is in several respects characteristic of Keats:—

Thou still unravish'd bride of quietness!
Thou foster-child of Silence and slow Time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme:
What leaf-fringed legend haunts about thy shape
Of deities or mortals, or of both,
In Tempe or the dales of Arcady?
What men or gods are these? What maidens loath?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild ecstasy?

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold lover, never, never canst thou kiss,
Though winning near the goal—yet do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair!

Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the spring adieu;
And, happy melodist, unwearied,
For ever piping songs for ever new;
More happy love! more happy, happy love!
For ever warm and still to be enjoy'd,

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the reviewer takes occasion (in a half-ironical vein), to 'sing a palinode' on the subject of *Endymion*, confessing at the same time inability to discover in Mr. Keats's poetry that degree of merit which its more enthusiastic and prophetic admirers did. The reviewer then, 'warned by his former mishap and wiser by experience,' proceeds to a very mild criticism on the poems of Mr. Tennyson

For ever panting and for ever young;
All breathing human passion far above,
That leaves a heart high sorrowful and cloy'd,
A burning forehead, and a parching tongue.

Who are these coming to the sacrifice?
To what green altar, O mysterious priest,
Leadst thou that heifer lowing at the skies,
And all her silken flanks with garlands drest?
What little town by river or sea-shore,
Or mountain-built with peaceful citadel
Is emptied of its folk, this pious morn?
And, little town, thy streets for evermore
Will silent be; and not a soul to tell
Why thou art desolate, can e'er return.

O Attic shape! Fair attitude! with brede
Of marble men and maidens overwrought,
With forest branches and the trodden weed;
Thou, silent form! dost tease us out of thought,
As doth eternity: cold Pastoral!
When old age shall this generation waste,
Thou shalt remain in midst of other woe
Than ours, a friend to man, to whom thou say'st,
'Beauty is truth, truth beauty,'—that is all
Ye know on earth, and all ye need to know.

CHAPTER VII.

THE DRAMA.

Retrospective glance at the state of the Drama between the Restoration and the reign of Queen Anne—Dryden—Otway—Congreve—Farquhar—Its immorality exposed by Jeremy Collier—Subsequent course of the British Drama: I. In Tragedy—Addison's 'Cato'—French influence—Decline of Tragedy—Domestic tragedies of Lillo and Moore—Tragedy of Douglas—The 'Mysterious Mother' of Walpole—German adaptations—Recurrence to the older English models—Plays of Joanna Baillie and others—Dramatic Poems of Lord Byron:—II. Course of the Drama in Comedy—'Careless Husband' of Cibber—Genteel Comedy—Pantomime—English Opera—'Beggars' Opera' of Gay—Comedy of the 'Provoked Husband'—Low Comedy—Personal Comedy of Foote—Sentimental Comedy—Comedies of Goldsmith and Sheridan—Other comedies of mixed character.

To GIVE a satisfactory account of the state of the British Drama at the close of the reign of Queen Anne it would be necessary to go back at all events to the Restoration, the dramatic compositions of the period from that date to the accession of the House of Hanover having an important bearing upon and connecting with those of the period that followed. The Drama had in England passed through several phases prior to the accession of George I. To the rude plays of the first part of the reign of Queen Elizabeth succeeded, almost without an interval, the great

era of the early English dramatists. Among these Shakespeare shone pre-eminent, and after him Ben Jonson, Beaumont and Fletcher, Massinger, Webster, Shirley and Ford.

Change in the drama at the Restoration.

For about twenty years during the time of the Civil war and the Commonwealth the drama was in a torpid state, and when it re-appeared after the Restoration of Charles II. a change had come over its spirit and style. Evelyn mentions in his 'Diary' that he had gone to see Hamlet played, 'but now the old plays begin to disgust this refined age since his Majesty's being so long abroad.' The declamatory 'Heroic' plays introduced by Dryden, full of high-flown sentiment and exaggeration, were written, like the tragedies of Corneille, in rhyming couplets, but (in order to suit the taste of an English audience) with more action and bustle in the conduct of the piece. The prevailing taste of the day appears again from the following entry by Evelyn, —'I saw the "Indian Queen," a tragedy by Dryden and Howard, well written, and so beautiful with rich scenes as the like had never been seen here or haply elsewhere on a mercenary theatre.' These earlier plays of Dryden, as well as the plays of his friends Sir Robert Howard and Sir William D'Avenant, were satirized in the comedy of the 'Rehearsal' by George Villiers Duke of Buckingham; a well-timed piece of wit that found an echo in the sentiments of the better-informed portion of the English public.[1]

Nov. 26, 1661.

Heroic Plays.

Diary, Feb. 1664.

Duke of Buckingham's Rehearsal. 1672.

[1] The following passage may be cited as an example of the way in which 'heroic plays' were dealt with in this comedy :—

The later plays of Dryden as well as the dramas of contemporary writers reverted after this to a more natural and passionate delineation of the actions and feelings of men in the department of tragedy, and in comedy to a more humorous and life-like representation of the subject of the piece. There appeared at this time, among other plays of inferior merit, the 'Orphan' and 'Venice Preserved' of Otway, Lee's 'Rival Queens, or the Death of Alexander the Great,' Dryden's 'Don Sebastian' and 'Spanish Friar,' the 'Fatal Marriage' of Southerne, and the 'Mourning Bride' of Congreve. 1697.
Many comedies of the same period by Wycherley, Dryden, Congreve, Farquhar, and Vanbrugh, still hold their place in literature, as lively and witty productions, however objectionable they may be in a point of view that shall be immediately noticed.

The following lines from Dryden's 'Epistle to Congreve,' on the appearance of his comedy of the 'Double Dealer' in 1694, give that great writer's view of the course the Drama was taking :—

> Strong were our sires, and as they fought they writ,
> Conquering with force of arms and dint of wit,
> Their's was the giant race before the flood ;
> And thus, when Charles return'd, our empire stood.

Bayes. Now, sir, I'll show you a scene indeed, or rather a scene of scenes. 'Tis an heroic scene.

Smith. And pray, sir, what's your design in this scene?

Bayes. Why, sir, my design is—gilded truncheons, forced conceit, smooth verse, and a rant. . . . Gentlemen, I must desire you to remove a little, for I must fill the stage.

Smith. Why fill the stage?

Bayes. Oh, sir, because your heroic verse never sounds well unless the stage is full.

Like Janus he the stubborn soil manured,
With rules of husbandry the rankness cured,
Tamed us to manners when the stage was rude,
And boisterous English wit with art endued.
Our age was cultivated thus at length;
But what we gained in skill we lost in strength.
Our builders were with want of genius curst,
The second temple was not like the first,
Till you, the best Vitruvius, come at length,
Our beauties equal but excel our strength.
Firm Doric pillars found your solid base,
The fair Corinthian crowns the higher space;
Thus all below is strength and all above is grace.

The praise of Congreve with which these lines conclude may now be considered in excess of his deserts. His tragedy of the 'Mourning Bride,' the story of which is laid in the Moresco-Spanish period, contains some fine passages and sparkling thoughts, but there is a want of probability in the incidents and too unlimited recourse had to the dagger and bowl. His comedies of 'Love for Love' and the 'Double Dealer' have more of intrigue and movement than story and development of character, and are marked by a brilliancy of dialogue and repartee straining too much the attention of the reader and audience.

Drama of Charles II. and William III. liable to charge of immorality and indecency.

But whether Dryden's high estimate of Congreve be just or not, his plays and those of Dryden himself and their contemporary dramatists are liable to a charge of immorality and indecency so serious as to obscure their frequently splendid beauties. This feature is less remarkable in the tragedies, although they are interspersed occasionally with scenes of gross humour for the purpose of relieving the tragic action, than in the comedies. In the dénouement

of the tragedies, the laws of retributive justice are more observed. In the comedies, on the contrary, not only is the dialogue out of all measure free, but profligacy and vice usually receive at the close of the piece whatever rewards the author's fancy can bestow.

> The wits of Charles found easier ways to fame,
> Nor wish'd for Jonson's art or Shakespeare's flame.
> Themselves they studied; as they felt they writ:
> Intrigue was plot, obscenity was wit.
> Vice always found a sympathetic friend;
> They pleased their age, and did not aim to mend.[1]

Collier's exposure of the license of the stage.

To the Rev. Jeremy Collier's 'Short View of the Immorality and Profaneness of the English Stage,' which appeared in 1698, is due the credit of first drawing attention to and exposing this feature of the drama. And although his honest zeal may have carried him beyond the bounds of controversial civility and his glosses of particular passages may be occasionally strained, it is generally acknowledged that Collier's fearless exposure of the unblushing license of the drama, together with the greater refinement in every kind of writing that came to prevail in the reign of Anne, had the effect of producing a very considerable reform in English dramatic literature.

At the same time it is to be observed that this reformation in the drama and in acting plays did not show itself immediately or decidedly. Both audiences and authors were much inclined to

[1] *Prologue by Samuel Johnson*, spoken by Mr. Garrick at the opening of Drury Lane Theatre, 1747.

reply to Jeremy Collier in the words of Shakespeare—'What, because thou art virtuous, shall we have no more cakes and ale? Aye, by the Lord, and ginger shall be hot i' the mouth too.'

Comedies of Sir R. Steele.

The comedies of Sir Richard Steele were the first in which appeared an improved style and tone in point of morality and decency. His 'Grief à la Mode' and 'Tender Husband' were not indeed remarkable in this point of view; but they were lively and humorous, and successful on the stage.

1702–3.

1704.

His next comedy of the 'Lying Lover, or the Ladies' Friendship,' taken from the 'Menteur' of Corneille, was avowedly written in the severe manner required by Collier, but was ill received. The author considered himself 'a martyr and confessor for the church; for this play (as he afterwards alleged) was damned for its piety.'[1]

Conscious Lovers.

The 'Conscious Lovers,' unobjectionable in point of morality, was brought out seventeen years after and met with better success, although a sententious and rather lengthy play; a result partly owing to the

[1] Mr. Steele's *Apology for Himself and his Writings*, p. 48; 1714. The preface to the *Lying Lover* remarks—'Though it ought to be the care of all governments that public representations should have nothing in them but what is agreeable to the manners, laws, religion and policy of the place or nation in which they are exhibited, yet it is the general complaint of the more learned and virtuous amongst us that the English stage has extremely offended in this kind. I thought, therefore, it would be an honest ambition to attempt a comedy which might be no improper entertainment in a Christian commonwealth.' The Prologue concludes thus:—

> If, then, you find our author treads the stage
> With just regard to a reforming age,
> He hopes, he humbly hopes, you'll think there's due
> Mercy to him for justice done to you.

suggestion of Colley Cibber (then joint patentee with Sir Richard Steele in the management of Drury Lane theatre) that some comic scenes and characters should be added to the piece by the author, which was done.[1]

The comedies of George Farquhar, a captain in the army—his 'Constant Couple' and 'Beaux Stratagem,' avoiding the extreme license of their immediate predecessors, retained that animated style of dialogue and incident which was congenial to the taste of an English audience. His 'Recruiting Officer,' with some coarseness of allusion, abounds in broad humour and characteristic painting of manners. Without the indiscriminate practice of repartee to be found in the comedies of Congreve, those of Farquhar and Sir John Vanbrugh were more natural and easy in the dialogue and quite as lively. The early comedies of Vanbrugh were equal in looseness and freedom of language to those of his contemporaries. His posthumous play of the 'Provoked Husband, or a Journey to London' (as completed by Cibber), is much more restrained in this respect, while in the conduct of the plot and in easy and sprightly dialogue it is superior to the other comedies of its time. The comic dramas of Mrs. Centlivre, who wrote in the early part of the 18th century, are full

1707. Plays of Farquhar and Vanbrugh.

1705.

[1] *Life of Steele* (in the *New British Theatre*, vol. 9).

'There is nothing but heathenism,' says Mr. Abraham Adams, 'to be learned from plays; I never heard of any plays fit for a Christian to read but *Cato* and the *Conscious Lovers*, and I must own in the latter there are some things almost solemn enough for a sermon.'—*Joseph Andrews.*

of bustle and intrigue, but inferior in style and manner to those of the writers just mentioned; and they show very little deference on the part of the authoress to the moral teaching of Mr. Collier.

Rowe's tragedies.

In tragedy, the 'Fair Penitent' of Rowe, borrowed from the 'Fatal Dowry' of Massinger, was a popular play in the reign of Anne. It is written in smooth blank verse, but is not marked by great delicacy of description and language. It appeared 1713. ten years prior to his tragedy of 'Jane Shore,' professedly written in imitation of the style of Shakespeare; of which however it falls very far short.

Having taken this retrospective glance at the general state of the drama in England prior to the accession of George I., the way is now more clear for a view of its subsequent progress, taking note first of Tragic compositions.

Predominance of the classical style.

I. The tendency in English literature for more than half a century after the Restoration to imitate the French literature of the age of Louis XIV. seems to have been magnified and insisted on by some authors to a degree beyond what the results as appearing in our literature warrant. That there was however such a tendency in favour of the classical style is sufficiently clear, and it has shown itself more perhaps in dramatic than in any other species of composition. The strict observation of the unities of action, time and place, was with Dramatic unities. French dramatists a fundamental rule, the comparative neglect of which by Shakespeare and his contemporaries formed the basis of the objections of classical critics to their dramatic writings. The English dramatists prior and subsequent to the

Revolution of 1688 were more guarded in this respect than their predecessors. Without trammelling themselves unnecessarily with the rules of the unities, they avoided gross irregularities; their example in this particular being followed by later dramatic writers, who have studied with more or less success to observe the unity of action, and are not so scrupulous as to the unities of place and time.

Addison's Cato a strictly classical play.

It fell to Mr. Addison to produce in the tragedy of 'Cato' a strictly classical play, measured in composition, lofty in sentiment, and observant of all the unities. The success it had when first produced in the theatre is said to have been owing in some degree to the party zeal of the Whigs; for, although represented in after times on the stage when a Booth or a Kemble could be found to personate Cato, it has always been regarded as a cold and unimpassioned drama, without much poetical feeling or real propriety of character and situation, and has met with more applause abroad in its French and Italian versions than in Britain. What interest it possesses centres in Cato himself—'a brave man struggling in the storms of fate,' the love scenes being of a very subordinate character. At the same time the language of the play is harmonious English blank verse, without any admixture of French idiom;[1] and there is not a line which Jeremy Collier himself would have wished to blot.

1713.

[1] Cato's address to Juba in the second Act—

The nobleness of soul *obliges* me, &c.

may possibly be an exception to the observation in the text, and have reference to the French idiomatic expression 'Noblesse oblige.'

Mr. Pope in his Prologue to 'Cato' indignantly refers to the dramatic translations from the French which had already come into vogue :—

With honest scorn the first famed Cato view'd
Rome learning arts from Greece whom she subdued.
Our scene precariously subsists too long
On French translation and Italian song:
Dare to have sense yourselves; assert the stage,
Be justly warm'd with your own native rage.
Such plays alone should please a British ear
As Cato's self had not disdained to hear.

Imitations of French plays.

That this caution of Pope had not much effect on his countrymen appears from the number of translations or imitations of the plays of Voltaire produced in the early part of the 18th century; of which the 'Zara' and the 'Merope' of Aaron Hill, and the 'Mahomet' of Miller, are among the best.

The drama in England had now got upon a wrong tack, and it cannot excite much surprise that, with the increasing favour on the part of the play-going public for opera and pantomime, tragedy almost entirely lost its hold of the stage.

Then crush'd by rules and weaken'd, as refined,
For years the power of tragedy declined:
From bard to bard the frigid caution crept
Till declamation roar'd whilst passion slept;
Yet still did virtue deign the stage to tread,
Philosophy remained though nature fled.
But forced at length her ancient reign to quit,
She saw great Faustus lay the ghost of wit;
Exulting Folly hailed the joyous day,
And pantomime and song confirmed her sway.[1]

[1] *Prologue by Samuel Johnson*, spoken by Mr. Garrick at the opening of Drury Lane Theatre, 1747. A pantomime called

Skilful delineation of character, probability of story, and the genuine expression of feeling, were disregarded in the tragic compositions of that time. The rule of Mr. Bayes that 'you must ever make a simile when you are surprised' was much more carefully attended to than is permitted by the rhetorical dogma of the incompatibility of wit and strong emotion.[1] Sententious and declamatory pieces, professedly correct according to certain conventional canons, were presented to the British public as the only legitimate tragedies.

The 'Revenge' of Dr. Edward Young, the 'Siege of Damascus' of Pope's friend Hughes, the 'Sophonisba' and other plays of James Thomson, were of this kind. Even the 'Irene' of Johnson, and Mason's 'Elfrida' and 'Caractacus,' were defective in the leading qualities of tragedy, and failed to strike a responsive chord in the breast of either audience or reader. The subjects and characters of these tragedies were too far removed from the ken of ordinary mortals, or at least their authors had not the art of sufficiently investing them with a life-like interest. 1721. 1720. 1730. 1749.

Lillo's tragedies of 'George Barnwell,' 'Fatal Lillo's

The Necromancer, or Harlequin Dr. Faustus, was produced at the theatres in 1724, and was for some years very popular. In a contemporary print of Harlequin Faustus in this piece, the following doggrel lines appear at the foot of the print :—

Thank you, Genteels, these stunning claps declare
That wit corporeal is your darling care.
See what it is the crowded audience draws,
While Wilks no more, but Faustus, gains applause.

Wilks was a celebrated actor, who died about the year 1732.

[1] Hume's essay on *Simplicity and Refinement*.

tragedies of domestic life.

Curiosity,' and 'Arden of Feversham,' were an experiment how far the material for tragedy could be supplied from domestic and common life; and an experiment which cannot be regarded to have been unsuccessful. In composing his plays Lillo had it also in view to extend and make more useful the moral teaching of the drama.[1]

George Barnwell.

'George Barnwell,' founded on the ballad of that name in Dr. Percy's 'Reliques of English Poetry,' was successfully brought on the stage in 1731; the observation upon it by Mr. Pope, who was present on the first night it was acted, being, that Lillo had never deviated from propriety except in a few passages in which he aimed at a greater elevation of language than was consistent with character and situation.[2] This play was written in prose, 'Fatal Curiosity' in blank verse. The latter, although not so popular on the stage, and in three acts only, will rank higher than 'Barnwell' as a literary composition. Founded on a true history, the characters and incidents skilfully and naturally developed, there is in it an air of terrible reality which renders the catastrophe revolting to the feelings of an ordinary audience. Bating some exaggeration of language at the close, and allowing for the different position of the characters and the difference of scene, the conduct of the fable and the action of this piece are not unworthy of comparison with the productions of the

Fatal Curiosity. 1737.

[1] *Dedication of George Barnwell to Sir John Eyles, Bart.*, in Lillo's *Dramatic Works*, edited by Thomas Davies.

[2] Davies' *Life of George Lillo*, prefixed to his *Works*.

Greek drama; to one of which, the 'Œdipus Tyrannus,' it bears in its train of incidents some resemblance.[1] 'Arden of Feversham,' also a 'true tragedy' of middle life, was produced at Drury Lane some years after the author's death, but was acted only one night. The crime that forms the subject of this play has, singularly enough, a Greek parallel likewise in the story of Clytemnestra.

Arden of Feversham.

The 'Gamester' of Edward Moore was another tragedy from domestic life, of affecting interest and clothed in well sustained prose diction. It was probably suggested by the plays of Lillo. The hold it maintained upon publ[illegible]avour was much assisted by the powerful actin[illegible]s. Siddons as Mrs. Beverley.

Moore's Gamester. 1753.

The tragedy of 'Douglas,' written in blank verse by John Home, a Scottish clergyman of the Establishment, was represented at Edinburgh in 1756, and at Covent Garden in the following year. In the existing dearth of good tragedies it was perhaps more applauded than otherwise might have been the case. Without any remarkable individuality of

The Douglas of Home.

[1] Harris's *Philological Inquiries*, part 2, chap. vii. The Prologue to *Fa[illegible]* was written by Fielding, then manager of the Haym[illegible]tre;—

> [illegible]ic Muse has long forgot to please
> [illegible]akespeare's nature or with Fletcher's ease:
> [illegible]ion moved, through five long acts you sit,
> [illegible] with the poet's language or his wit.
> For [illegible]ngs are said, no matter whence they fall;
> For [illegible]ngle character might speak them all.
> But [illegible] this modern fashionable way
> To [illegible] our author begs your leave to stray.
> No [illegible]an hero rages here to-night,
> No [illegible]rmies fall to fix a tyrant's right:
> From [illegible]wer life we draw our scene's distress;
> Let not your equals move your pity less!
>
> * * * *

character or powerful language, the emotions excited by 'Douglas' were familiar, and came home to the feelings of all. Its plot was suggested by the tale of Gil Morrice, in Percy's 'Reliques,' and the moving picture it gives of maternal and filial love, and of Lord Randolph's causeless jealousy, is heightened by scenes and situations of marked theatrical effect. The dramatic unities are almost as strictly observed as in the 'Cato' of Addison, while some inconsistencies to which their observation gives rise in Addison's play are avoided. In his anxiety, however, to observe the unities the author of 'Douglas' has crowded more events into a limited space and time than probability would seem to admit of.[1]

Mysterious Mother of Walpole.

Horace Walpole's tragedy of the 'Mysterious Mother,' with an Œdipus-like subject too revolting in its nature, though drawn from incidents in real life, was another deviation from the prevalent French taste. It was represented at the Haymarket theatre, and was first printed at Mr. Walpole's private press at Strawberry Hill. 'Our genius and cast of thinking,' it is said in the postscript to the play, 'are

1778.

[1] None of the subsequent plays of Mr. Home—*Agis*, the *Siege of Aquileia*, and three others, were equal to *Douglas*. The representation of *Douglas* at Edinburgh in 1756 gave rise to a bigoted persecution of Home and his friends on the part of the Presbyterian church-courts and a host of pamphleteers, which ultimately turned the current of public opinion against its authors. Mr. Home was, however, so much affected by the feeling excited against him that he resigned his clerical charge. In the early part of the present century Presbytery in Scotland had considerably relaxed its severity, if we may judge from the toleration extended to the Rev. Mr. Thomson, of Duddingstone, in his career of landscape-painting.

very different from the French; and yet our theatre, which should represent manners, depends almost entirely at present on translations and copies from our neighbours' The unities are very carefully observed in the 'Mysterious Mother;' the whole cast of the tragedy, the characters of the countess and intriguing priest are decidedly original; the language (in blank verse) is not strained or exaggerated, and the incidents flow as a sequel from the situation. As a play, however, it is condemned by the improbability and heinousness of its criminal story, exceeding even that of the Greek drama.

Revival of tragedies of Shakespeare and the older dramatists.

Considering the ill success, generally speaking, of the various attempts in tragedy during the 18th century in England, it is not surprising that theatrical managers and actors such as Garrick, John Kemble and others, should have turned their attention to reviving in a suitable manner the tragedies and plays of Shakespeare and the older dramatists. Garrick's able rendering of the creations of Shakespeare's genius in Lear, Othello, and Richard the Third, is matter of tradition, almost of history.[1]

Acting of Garrick and Kemble.

[1] According to contemporary accounts Garrick was a more faithful follower of nature in his acting than Kemble, and his powers were more versatile. Kemble identified himself rather with characters of thought than of impulse, as Coriolanus and Cato, inclining to refine upon and dignify humanity. In the chief female parts of tragedy, as Lady Macbeth, Isabella, Belvidera, no actress appears to have approached Mrs. Siddons. To Garrick and to Mrs. Siddons (if tradition can be believed), quite as much as to Kemble, the lines from Campbell's ode on John Kemble are applicable:—

His was the spell o'er hearts
That only acting lends;

In the highest walk of tragedy he was succeeded but not surpassed by Kemble, Kean, Young and Macready; and there can be no doubt but that public taste was turned in a right direction by the efforts of these great actors to recall and place upon the stage the characters and scenes of the better days of the drama.

No improvement in original tragedy.

Towards the end of the century original tragedy was at so low an ebb that neither the revival of the best plays of Shakespeare, Otway, and Southerne, nor the spirit infused by such actors as Henderson and Kemble, Mrs. Siddons and Miss O'Neill, into their representations, could elicit from the literary mind of Britain anything worthy of the name of a tragic drama. Recourse was again had to a foreign influence; and as formerly the French taste had made itself felt, so now the impulse given by Germany to the literature of Britain showed itself likewise in the direction of the drama. Schiller's 'Wallenstein' was translated by Coleridge, Goethe's 'Götz von Berlichingen' by Scott; but for theatrical representation the sensational plays of Kotzebue were preferred. The 'Stranger,' translated by Thompson and altered for representation by Mr. Sheridan, then patentee of Drury Lane Theatre, was produced in 1798 with

German influence.

The youngest of the sister arts
Where all their beauty blends.
For Poetry can ill express
Full many a tone of thought sublime;
And Painting, mute and motionless,
Steals but one partial glance from time.
But by the mighty actor brought,
Illusion's perfect triumphs come;
Verse ceases to be airy thought,
And Sculpture to be dumb.

great applause; and in the following year the still growing German taste induced Sheridan to manufacture for the stage his 'tragic drama' of 'Pizarro,' taken from another of Kotzebue's plays, the 'Spaniards in Peru.'[1]

This unsatisfactory condition of the drama was inconsistent with the more just views of dramatic writing which now began to prevail in theory if not in practice, and which were mainly suggested by the study of the elder English dramatists that followed the first burst of the German enthusiasm. In the end of the 18th and the commencement of the 19th century there appears an evident striving among the better sort of aspirants in the tragic field to write original plays in the manner of the old English models. Mr. Coleridge's 'Remorse,' a tragedy composed in 1797 in blank verse, was brought upon the stage some fifteen years later, and acted to crowded houses. The subject and plot are taken from the well-wrought mine of Moresco-Spanish life in the 16th century. It contains several passages of thought

Recurrence to the old English models.

Coleridge's Remorse.

[1] The drama of *Pizarro*, which is interspersed with clap-trap sentiments and pageantry such as might have been suggested by Mr. Puff, the hero of the *Critic*, did not add to the reputation of Sheridan as a dramatic writer. An Epilogue to the play, written by the Hon. William Lamb, afterwards Lord Melbourne and Prime Minister, thus concludes:—

O ye who listen to the plaintive strain
With strange enjoyment and with pleasing pain,
Who erst have felt the Stranger's lone despair,
And Haller's settled woe, remorseless care,
Does Rolla's pure affection less excite
The inexpressible anguish of delight?
Do Cora's fears, which beat without control,
With less solicitude engross the soul?

and feeling which appear again more expanded in the author's poems.

Plays of Joanna Baillie.

The plays of Joanna Baillie also show in the language and many of the passages an inspiration drawn from, if not an imitation of, the older dramatists. Of her series of plays intended to delineate the stronger passions of the mind, each passion being the subject of a tragedy and a comedy, the tragedies
1798. are the best, and as literary productions are above mediocrity. The tragedy of 'Count Basil,' which takes love as its passion, and 'Ethwald,' in which is delineated a course of barbarian ambition (drawing to some extent on 'Macbeth' and 'Richard the Third'), were never acted. 'De Montfort,' of which the passion of hatred forms the subject, was acted (with some alterations by Mr. Kemble) at Drury Lane. Improbable in its story, though of considerable power, it has not kept possession of the stage. The 'Family Legend,' a dramatised tale of Highland feud, was acted at Edinburgh, with the aid of a
1810. friendly prologue by Sir Walter Scott. This and Miss Baillie's other tragic compositions bear the impress of a cultivated feminine mind, energetic imagination, and a fair knowledge of the impulses of the heart and the springs of human action; though

Trammelled by their plan.

her plan of devoting one play to the exhibition and development of one great passion was more ingenious than expedient, and put trammels unnecessarily on works of imagination.

The 'Bertram' of the Rev. R. C. Maturin, an
1815. Irish clergyman, the 'Fall of Jerusalem' of the Rev. Henry Milman, for some time professor of poetry at Oxford,

Leigh Hunt's serious drama, the 'Legend of Florence,' and the 'Virginius' of Mr. Sheridan Knowles, are productions of merit by authors taking likewise their inspiration more or less from the older models.[1]

Dramas of Shelley and of Lord Byron, rather for the study than for representation.

Percy Bysse Shelley's drama of 'Prometheus Unbound,' and his tragedy of the 'Cenci,' a great work in its kind, are compositions for the study rather than plays for representation. And the same remark is applicable to the tragic compositions of Lord Byron, although several of them have been brought upon the stage.

In the preface to several of his dramas, Lord Byron very carefully informs his readers that they are not intended or adapted for the theatre; a perfectly just caution, but which nevertheless has not prevented stage-managers from occasionally producing them. This was the case with 'Marino Faliero,' 'Werner,' and 'Sardanapalus,' the two last of which, with the aid of adaptation and scenery, met with tolerable success.

The genius of Byron was not dramatic. This is apparent in his poems, and doubly so in his dramas. He was unable to transfer himself, as it were, into a variety of different characters, and there

[1] Mr. T. L. Beddoes' *Bride's Tragedy* (1822) and *Death's Jest-Book* were avowedly written for the closet and not for the stage. The former, founded on a tragic occurrence in real life at Cambridge, was received on its first appearance as a production of genuine merit and good promise, displaying strength of sentiment and energy of language. Mr. Beddoes' later dramatic compositions and fragments (posthumously published in 1851), though showing a certain vigour and passionate thought, have an increasing tendency to exaggeration and extravagance, and are hardly amenable to the ordinary rules of criticism.

is a constant reference in his works to the sentiments and feelings, real or assumed, of the poet himself.[1]

'Manfred,' a 'dramatic poem' in three acts, appeared in 1817, and is described by the author as a poem of a very wild, metaphysical, and inexplicable kind.[2] Its scene is among the Higher Alps, and the hero of the piece is a species of magician, under the influence of feelings of remorse not easily understood. Many passages occur in it of great beauty and sublimity. 'Marino Faliero' and the 'Two Foscari' are called 'historical tragedies,' and taken from the Venetian history. They were not received with much favour either by the reviewers or the public, and are deficient in variety of incident and in that interest which calls forth the sympathies of the

[1] It appears a singular inconsistency on the part of the noble author that he should disclaim all intention of his dramas being represented on the stage, and at the same time trammel himself, as he has done in almost the whole of them, with a strict observance of the unities, of which the chief object is to accommodate a dramatic piece to the rules of theatrical representation. Indeed, a question may well be raised whether a dramatic poem, or 'poem in dialogue' (to use an expression applied by Lord Byron to his own dramas), which is not 'accommodated to action,' and not meant to be represented, should be regarded as a *drama* in the proper sense of the term. The dialogue is undoubtedly an important element in a drama, which without dialogue would be pantomime; but it is not the principal element. A drama implies the representation of an action, not by interlocutors but by *actors*, who act as well as speak. A 'poem in dialogue,' therefore, seems hardly to come within the meaning and definition of a drama, and it is with some hesitation that Lord Byron's productions in this kind are referred to in the text as a portion of English dramatic literature.

Action of the essence of a drama.

[2] *Letter to Mr. Murray*, Feb. 15, 1817, Moore's *Life of Byron*.

reader and audience. The blank verse of these dramas and also of 'Werner' and some other dramatic compositions of Byron has but little point or force, and approaches very nearly to prose, without its freedom. 'Sardanapalus' a tragic drama from the history of the last Assyrian king, is superior to the Venetian dramas, both as regards the conception of the piece and the development of character in its personages.

The 'Deformed Transformed,' a piece of diablerie supposed to have been suggested by the personal circumstance of the poet's lameness, is an imitation of Goethe's 'Faust.' The tragedy of 'Werner,' dedicated 'to the illustrious Goethe,' is borrowed from 'Kreutzner, or the German's Tale,' by Harriet Lee (in the 'Canterbury Tales'), the story and persons, and even the language of the novel, being closely copied in the tragedy.

Two of the most remarkable of Byron's dramatic pieces are 'Cain' and 'Heaven and Earth,' entitled, in conformity with the names given to the old sacred dramas, Mysteries. 'Cain' was dedicated to Sir Walter Scott, and is founded expressly on the passage in Genesis—'Now the serpent was more subtile than any beast of the field which the Lord God had made.' The persons of the drama are Adam, Cain, Abel, their wives, and Lucifer; the piece concluding with the murder of Abel in the last act, and the scene changing between the country outside of Eden and Hades. The dialogue forms the principal portion of the drama, consisting mainly of argument and converse on the most profound topics, the inter- Cain.

locutors being Lucifer and Cain. The greater part of the reasoning and sentiment, sufficiently appropriate to these personages, remains unanswered; and it leaves an impression on the reader's mind of a string of passages of sceptical sophistry, such as in another form might be found in the pages of Voltaire and Bayle.

Heaven and Earth.

In the shorter drama or Mystery of 'Heaven and Earth,' founding on the verse in Genesis as to the sons of God taking wives of the daughters of men, the strain of poetry and feeling is more exalted. The scene is in the neighbourhood of Mount Ararat, and the time midnight, immediately preceding the Deluge. The characters of the two daughters of the patriarchs, the love of the one tempered by fear, that of the other impelled by ambition, and the grand simplicity and brevity of speech of their angel-lovers, are given with masterly touches. The wonder and despair of the inhabitants of earth at the elemental symptoms by which the catastrophe of the Deluge is heralded are also powerfully delineated, and the whole forms a striking picture of the preternatural events to which the Mystery relates.

II. If Tragedy have not greatly flourished during the later period of our annals, not much more can be said, with a few brilliant exceptions, of the Comic Drama.

1705.

Cibber's Careless Husband; genteel comedy.

The 'Careless Husband' of Colley Cibber, although inferior in point of humour and wit and amusing incident to the plays of Congreve, Vanbrugh, and Farquhar, deserves commemoration as being the first of the species of dramas afterwards known by the name of 'genteel comedies.' Borrowing

to some extent from the French in manner and dialogue, this play presents in action the petty intrigues, affectations and foibles of what the audience are invited to regard as genteel or fashionable life. In a dedication to the Duke of Argyle the author remarks that 'the best critics have long and justly complained that the coarseness of most characters in our late comedies has been unfit entertainment for people of quality, especially the ladies.' This complaint Cibber professes to obviate in the 'Careless Husband,' though modern critics will hardly allow that he has done so with success. The piece, taken as a whole, while in so far remarkable as the first in a new manner, seems undeserving of the reputation it obtained, considering its slightness of plot and 'waiting-gentlewoman' style of writing and loose morality.

Mr. Cibber was a staunch Whig, and his play of the 'Non-juror,' altered from the 'Tartuffe' of Molière, introduced church politics on the stage. The political merits of the 'Non-juror' greatly added to the author's court favour, and are said to have procured for him the place of Poet Laureate. 1730.
The exceptionally good comedy of the 'Provoked Husband' was a joint production of Cibber and Sir John Vanbrugh, who left the scenes relating to the adventures in London of the country baronet and his family roughly written at his death. The play was completed by Cibber, who was author of the scenes in which Lord and Lady Townley appear.[1] Provoked Husband.

[1] The joint authorship of the *Provoked Husband* (1728), is referred to in the prologue, composed by the veteran Cibber, of

Low ebb of the comic drama.

During the long period of Cibber's management of Drury Lane theatre, pantomime and farce seem to have been more in repute than either comedy or tragedy.[1] The degeneracy of the stage at this time has been put on record by the satirical pen of Pope in the 'Dunciad' and by the no less satirical pencil of Hogarth, in some of his early prints. One of these prints, entitled 'A just View of the British Stage,' represents Cibber and his coadjutors, Booth and Wilks, contriving a new farce or pantomime, which is to include 'the two famous entertainments of Dr. Faustus and Harlequin Jack Shepherd.' In the third book of the 'Dunciad,' theatrical amusements of this kind are frequently referred to :—

> But lo! to dark encounter in mid air
> New wizards rise, here Booth and Cibber there:

which a few lines may be quoted as a sample of the versification of a Poet Laureate in the time of George II. :—

> This Play took birth from principles of truth,
> To make amends for errors past of youth.
> A bard that's now no more in riper days
> Conscious reviewed the license of his plays. . .
> At length he own'd that plays should let you see
> Not only what you are but ought to be. . .
> Such was the piece his latest pen design'd,
> But left no traces of his plan behind :
> Luxuriant scenes unpruned or half contrived,
> Yet through the mass his native fire survived ;
> Rough as rich ore in mines the treasure lay,
> Yet still was rich, and forms at length a play,
> In which the bold compiler boasts no merit,
> But that his pains have saved you scenes of spirit

[1] Cibber was associated as patentee in the management of Drury Lane theatre with the actors Wilks and Booth, and with Sir Richard Steele, who died in 1729. The death of Wilks three years after left Cibber, according to Mr. Pope, 'absolute and perpetual dictator of the stage.'—*Letter to Mr. Gay*, Oct. 2, 1732.

Booth in his cloudy tabernacle shrined,—
On grinning dragons Cibber mounts the wind;
Dire is the conflict, dismal is the din,
Here shouts all Drury, there all Lincoln's Inn.

"In this condition of the stage, the legitimate drama contending in vain with pantomime and the already fashionable Italian Opera, appeared the 'Beggars' Opera' of Gay. With the exception of Addison's short comic opera of 'Rosamond,' and one or two attempts in the same way of Sir William D'Avenant, the 'Beggars' Opera' was the first musical comedy or English ballad-opera professing to rival the Italian.[1] It was received with great applause, and had a run in its first season of sixty-three nights. The wit and satire of the piece, not too refined for the audience, the songs and music, the easy and sprightly dialogue, the beauty and graceful acting, as Polly Peachum, of Miss Fenton (afterwards Duchess of Bolton), all contributed to its popularity. 'The "Beggars' Opera,"' said Dean Swift in a letter to Gay, 'hath knocked down Gulliver; I hope to see Pope's "Dunciad" knock down the "Beggars' Opera," but not till it hath fully done its job. To expose vice and make people laugh with innocence, does more public service than all the ministers of state from Adam to

Gay's Beggars' Opera; English opera.

[1] *Rosamond* was acted at Drury Lane in 1707, previous to which date the Italian opera had fairly taken root in England. Some verses addressed by Tickell to the author of *Rosamond* (in Tonson's sixth *Miscellany*) begin thus:—

The Opera first Italian masters taught,
Enrich'd with songs and innocent of thought.
Britannia's learned theatre disdains
Melodious trifles and enervate strains;
And blushes on her injured stage to see
Nonsense well-tuned and sweet stupidity.

Walpole.' Whether Jeremy Collier would have agreed with the Dean in his view of the moral tendency of the 'Beggars' Opera' is open to question.

The subsequent fortunes of the English musical drama or opera have not corresponded with its début. The other musical pieces of Gay were much inferior. Bickerstaff's 'Love in a Village' 1765. and 'Maid of the Mill,' and the 'Duenna' of Sheridan, although not boasting great originality, are among the few favourable examples of this modification of the drama. In the 'Duenna' particularly there is less sacrifice of sense to sound than in the general run of English operas.

From the genius of Henry Fielding, whose literary career commenced with play-writing, a rich dramatic harvest might have been expected. But whether through defect of application or the want of that peculiar talent which goes to make a dramatist, nothing came from his pen worthy of the author of 'Joseph Andrews' and 'Tom Jones.' The 'Miser,' founded on Molière's 'L'Avare,' was his only comedy of any consequence. His burlesque 'tragedy of tragedies,' Tom Thumb, is still occasionally acted. His pieces in low comedy or farce, as the 'Intriguing Chambermaid,' the 'Mock Doctor,' are now almost forgotten.

Comedies of Foote.

In the department of ludicrous satirical comedy Samuel Foote for many years carried the fashion along with him, however his published plays may now fall short of the popularity they enjoyed as acting pieces, with himself the principal performer. They are generally in two or three acts, composed

apparently with careless ease; the dialogue terse, humorous and lively. Although they have lost much of their zest in the present day, from the foibles of society and personal oddities they satirise having passed away, an amusing picture is still furnished of London manners and follies in the 18th century. Thus in 'Taste,' a then prevalent custom (not yet quite gone out) of attending auctions and buying spurious pictures of the old masters and patched up specimens of ancient sculpture at high prices, is held up to ridicule. The 'Englishman in Paris' is a satire on the absurd imitation of French modes; in the 'Commissary' and the 'Nabob' the 'self-made man' of the time is cleverly hit off, and in the 'Minor,' more serious delinquents. Political quidnuncs, patrons, authors, and popular orators, all come under the lash of this English Aristophanes.

The versatile talent of Garrick, not confined to acting, displayed itself also in light comic pieces and alterations of plays. He shared with Colman the composition of the 'Clandestine Marriage,' and had also attributed to him the amusing piece of 'High Life below Stairs,' of which the authorship has been more recently assigned to the Rev. James Townley.[1] Of Colman and others.

While the walk of low comedy was thus cultivated by Fielding, Foote, and Garrick, genteel comedy held on its way in the plays that took their direction from the 'Careless Husband' of Cibber. Comedy

[1] *Biographia Dramatica*, vol. iii. p. 302. The production of '*High Life below Stairs* (1759) on the Edinburgh stage met with a decided opposition from the footmen, who raised repeated riots in the playhouse and threatened the lives of the performers.

Sentimental comedy not so popular as comedy of a more stirring kind.

of pure sentiment, the *comédie larmoyante* of the French, never quite suited the taste of a British audience, and there was generally introduced in the plot and conduct of the piece a certain amount of bustle and surprise, deriving rather from a Spanish than a French source, and a lively and occasionally free style of dialogue. The 'Suspicious Husband' of Dr. Hoadly, Murphy's 'Way to Keep Him' and 'All in the Wrong,' the 'Jealous Wife' of the elder Colman, and the 'Clandestine Marriage,' were plays of this sort.[1] Macklin's 'Man of the World' is a rare example of a perfectly natural observation of all the dramatic unities. It is carefully composed as to development of plot and in its dialogue and diction. It was at first very unnecessarily refused to be licensed in London, and was brought out in Dublin. The 'Man of the World' is more remarkable for striking though exaggerated delineation of character and for contrast of character, than for plot or story; its success on the stage materially depending on the representation of Sir Pertinax.

However at times modified to suit the popular taste, genteel sentimental comedy continued to be regarded by many critics as the legitimate style of the comic drama when Dr. Goldsmith's plays first

[1] The comedy of the *Jealous Wife*, although indebted in several particulars to the *Careless Husband* of Cibber, is an improvement on its model both as a reading and as an acting play. Lord Trinket's use of French phrases in conversation has a precedent in Cibber's Lord Foppington, and still earlier in the talk of the two kings of Brentford in the *Rehearsal*—

First King. You must begin, *ma foi*!

Second King. Sweet sir, *pardonnez-moi*.

Bayes. Mark that; I make 'em both speak French to show their breeding.

appeared. Kelly's sentimental comedy of 'False Delicacy' was brought out with much approval by Garrick at Drury Lane in the same year that Goldsmith's 'Good-natured Man' was produced at Covent Garden, although Kelly's play has since fallen into oblivion.

When I undertook, (says Goldsmith in his preface to the 'Good-Natured Man,') to write a comedy, I confess I was strongly prepossessed in favour of the poets of the last age, and strove to imitate them. The term 'genteel comedy' was then unknown amongst us, and little more was desired by an audience than nature and humour, in whatever walks of life they were most conspicuous. The author of the following scenes never imagined that more would be expected of him, and therefore to delineate character has been his principal aim.

Goldsmith's Good-natured Man and She Stoops to Conquer.

This play, not dealing much in fashionable sentiment, was also deficient in stirring incident though strong in development of character, and it made no great impression on the public.

The comedy of 'She Stoops to Conquer,' full of broad humour rather than wit, and with a fair allowance of bustling incident and surprise, was more successful than its predecessor. Aided by Foote's ridicule of sentimental comedy in his amusing performance of 'Piety in Pattens,' which was brought out in the same year, it obtained a victory over its sentimental rivals.[1] The humours of Tony Lumpkin and Mrs. Hardcastle, the comical plot from which the piece takes its name, and the easy flow of the dialogue, at

[1] In his dedication to Dr. Johnson, Goldsmith says;—'The undertaking a comedy not merely sentimental was very dangerous; and Mr. Colman, who saw this piece in its various stages, always thought it so.'

once made 'She Stoops to Conquer' a favourite and stock play.

Sheridan's Rivals and School for Scandal. 1775.

Since the 'Provoked Husband' nothing had appeared equal to this comedy of Goldsmith; but it was now to be capped by the two famous comedies of Richard Brinsley Sheridan, the 'Rivals' and the 'School for Scandal.' While both of these are very carefully composed as regards style and diction, the dialogue of the 'Rivals' is easier and less artificial than that of the 'School for Scandal,' in which the play of wit and repartee, occasionally running into elaborate conceits, is so constant as to be almost fatiguing. Without the coarseness of Congreve, the 'School for Scandal' has all his brilliancy. The 'Rivals' nearly failed at first from the bad acting of the representative of Sir Lucius O'Trigger, and from the lengthiness of some of the scenes, which were judiciously pruned. It then rose to the place in public favour it so well deserves.[1] The 'School for Scandal' had from the first an uninterrupted success, and the echo of the uproarious laughter that greeted the celebrated screen-scene in the fourth act still lingers at Drury Lane.

The story and conduct of the plot is not the forte of Mr. Sheridan's comedies, which are much stronger in the development of character, and in dialogue and ludicrous incident. It is no disparagement to Sheridan that he may have borrowed a few hints from the congenial writings of Shakespeare, Fielding, or Molière. Thus in the 'Rivals' Mrs. Malaprop

[1] Moore's *Life of Sheridan*, vol. i. p. 136.

takes liberties with the English language in a similar though more decided manner than Slipslop in 'Joseph Andrews,' a novel which has also furnished one or two hints for the scandal of Lady Sneerwell and Mrs. Candour; Sir Lucius O'Trigger and Acres recall 'with a difference' Sir Toby Belch and Sir Andrew Aguecheek, while in the 'School for Scandal' Charles and Joseph Surface have a family likeness to Tom Jones and Blifil.

That Mr. Sheridan was of the unsentimental faction in comedy is clearly shown in both pieces; in the 'School for Scandal' by the treatment of the Tartuffe 'man of sentiment,' Joseph Surface, and in the 'Rivals' by the satirical delineation of the romantic Lydia Languish and the sensitive Falkland. Indeed some will be of opinion that in the character of the rakish and extravagant Charles Surface, when regarded as the accepted lover of the amiable Maria, the 'School for Scandal' goes too far in the opposite direction.[1] The superior merit of the play lies in its witty and satirical delineation of the scandalous college of Sir Benjamin Backbite, Lady Sneerwell and their friends, and in the effective dramatic situ-

[1] It seems a just criticism on the conduct of the story in the *School for Scandal* that the two principal lovers, Charles Surface and Maria, meet for the first time in the play in the last scene of the fifth act. Their first appearance and conversation in this scene might have almost suggested the commencement of Puff's tragedy in the *Critic*:—

Enter Sir Christopher Hatton and Sir Walter Raleigh.

Sir Christopher. True, gallant Raleigh!

Dangle. What, had they been talking before?

Puff. Oh yes, all the way as they came along.

ations, particularly that to which the hypocritical conduct of Joseph Surface gives occasion.

Critic. The little comedy of the 'Critic,' an imitation adapted to Sheridan's own time of the Duke of Buckingham's 'Rehearsal,' is a clever satire, abounding with humour and sarcasm, on the attempts of his contemporary rivals in dramatic writing, and taking note by the way of the tricks of literary quacks and puffing advertisements.[1]

Later comedies. Subsequent to the appearance of the 'Rivals' and the 'School for Scandal,' no play of surpassing excellence in this line of the drama has been produced. The plays of Richard Cumberland, a writer of versatile though rather heavy talent, amount in number to about fifty, of which the 'West Indian' and the 'Wheel of Fortune' are regarded as the best.[2] The 'Belle's Stratagem' of Mrs. Cowley (the Anna Matilda of the Della Cruscans) is a pleasant and rather humorous genteel comedy. Morton's 'Cure for the Heart-ache' and 'Speed the Plough,' are

[1] Sentimental comedy receives its share of ridicule in the *Critic*, as in the first scene:—

Mr. Sneer gives Dangle two manuscripts.

Dangle (*reading*). 'Bursts into tears and exit.' What, is this a tragedy?

Sneer. No, that's a genteel comedy, not a translation, only *taken from the French*. It is written in a style which they have lately tried to run down; the true sentimental, and nothing ridiculous in it from the beginning to the end.

[2] Cumberland was said to have been singled out by Sheridan for satirical delineation in the character of Sir Fretful Plagiary in the *Critic*. If so, considering the practice of contemporary playwriters, not excepting the author of *Pizarro*, he was somewhat hardly dealt with by his brilliant rival, whose satire, it may be charitable to suppose, was general rather than personal.

entertaining and well-written plays. The 'Heir-at-Law' of the younger Colman (tracing in part to the 'Bourgeois Gentilhomme' of Molière) is a humorous comedy, bordering on farce. In the 'Honeymoon' of Tobin there is a meritorious study apparent of the style of the Beaumont and Fletcher school; the study of the early dramatists, begun in the last years of the 18th century, having had a beneficial influence and borne fruit in the field of comedy as well as of tragedy. Mr. Sheridan Knowles' acting plays of the 'Hunchback,' the 'Love-Chase' and others, are written in a sort of composite manner, recurring in certain particulars to the elder style, and showing something of its richness and strength. The comedies and comediettas of Douglas Jerrold are distinguished by wit and brilliancy of dialogue; but their defect in dramatic development of character will stand in the way of their permanent success on the stage as stock or acting plays.

Comic drama; no vigorous existence.

It must be admitted that during the first half of the present century the comic muse has rather drooped than enjoyed a vigorous life. Whether it be that the hereditary follies and minor vices of human nature and the broad peculiarities of manners have been already used up as materials for comedy by preceding authors, or that men now keep their foibles more in the background, or from whatever other cause, the later attempts in the line of the comic drama have been, with few exceptions, pieces of no great importance, the chief object of which is to draw subject for merriment from the current affectations of society and the passing follies of the day.

CHAPTER VIII.

(PERIODICALS AND ESSAYS.)

Periodical Literature from the end of the reign of Anne to the Rambler of Johnson—Idler—World—Mirror and Lounger of Mackenzie—Edinburgh and Quarterly Reviews make a new era in periodical writing—Separate Essays on general subjects, of Warton, Hume, Burke, Mackintosh, Price, and others.

1708–1714. TOWARDS the close of the reign of Queen Anne the political contest between the two great parties of Whig and Tory was so keenly maintained that literature was drawn into and nearly lost in the vortex of politics. The pens of the ablest authors of the day were engaged upon one side or the other, sometimes in writing for periodical party papers, sometimes in composing pamphlets and essays for separate publication. Addison's 'Spectator' steered indeed tolerably clear of party; but in the 'Tatler' and 'Guardian' views of politics were introduced by Sir Richard Steele which, although of a mild complexion, were such as induced the Tories to start another paper, the 'Examiner,' in defence of their principles and tenets. The 'Examiner' was supported by the writing of Swift, Prior, and Lord Bolingbroke, and in its turn gave origin to the 'Whig Examiner' and 'Medley,' the chief contributors to which were Addison and Steele. These two

friends appeared also as authors of separate writings on the Whig side, the most noted of which was the 'Crisis,' by Steele; a pamphlet so exasperating to the majority of the House of Commons as to cause the author's expulsion from the House. On the opposite side of the question appeared Swift's 'Conduct of the Allies,' and a variety of well-reasoned pamphlets by Defoe; while Dr. Arbuthnot's able and well-sustained parody, 'Law is a bottomless pit, or the History of John Bull,' succeeded in turning the laugh against Marlborough and the Whigs by its humorous and ludicrous representation of the French war, the parties to it, and attendant circumstances.[1]

After the accession of George I. politics continued to rule the hour, and the rancour of party infused itself into literary writing of every kind. Thus the 'Censor' of Theobald, the 'Plain Dealer' of Aaron

[1] *The History of John Bull* is written in a good English style, with the use occasionally of a Scotch idiomatic expression. 'The effect of this satire,' says Sir Walter Scott, 'was wonderful. It was adapted in point of style to the meanest capacity; yet the ingenuity of the allusions and the comic humour of the expressions delighted the best informed. The structure of the piece was also admirably calculated to attain the desired end. It was scarce possible so effectually to dim the lustre of Marlborough's splendid achievements as by parodying them under the history of a suit conducted by a wily attorney, who made every advantage gained over the defendant a reason for protracting law procedure and enhancing the expense of his client. By this representation of the war the public mind was swayed from consideration of its brilliant success, and instructed to regard it as a mere matter of profit and loss, in which the general and the Dutch were the gainers, while all expenses fell upon the British.'—Swift's *Works*, edited by Walter Scott, vol. vi. p. 236.

Hill and Bond, and many other periodical papers of this reign, issued from the press to enjoy for the most
1719. part but a short existence.[1] The 'Free Thinker' of Ambrose Phillips handled miscellaneous subjects with more reasoning and wit than any of its contemporaries. The 'Terræ Filius' of Nicholas Amhurst
1721. contained a series of rather scandalous attacks on the manners and institutions and Jacobite tendencies of the University of Oxford. The 'True Briton,' of which the Duke of Wharton was author and Richardson the novelist printer, displayed some ability and great violence of party spirit.

The 'Craftsman,' begun in 1726 and conducted by Amhurst with Lord Bolingbroke and other tories as contributors, carried on for some years an able opposition to the measures of Sir Robert
1729. Walpole. The 'Intelligencer,' a weekly paper written by Dr. Thomas Sheridan and Dean Swift, was published in Dublin.[2] The first number, written by Swift, contains the following characteristic account of the object and plan of the 'Intelligencer:'—'There is a society lately established, who, at great expense, have erected an office of intelligence, from which they are to receive weekly information of all important events and singularities

[1] *Essays illustrative of the various periodical papers published between the close of the eighth volume of the 'Spectator' and the year* 1809; by Nathan Drake, M.D., London, 1809.

[2] *Letter, Dr. Swift to Mr. Pope*, June 1*k*, 1731. Such periodical papers or essays as the present writer has thought worthy of mention in the text are to be considered as having been published in London unless otherwise specified.

which this famous metropolis can furnish. Strict injunctions are given to have the truest information: in order to which certain qualified persons are employed to attend upon duty in their several posts; some at the playhouse, others in churches, some at balls, assemblies, coffee-houses, and meetings for quadrille; some at the several courts of justice, both spiritual and temporal; some at the college, some upon my Lord Mayor and Aldermen, in their public affairs; lastly, some to converse with favourite chambermaids, and to frequent those alehouses and brandy-shops where the footmen of great families meet in a morning; only the barracks and Parliament-house are excepted, because we have yet found no *enfans perdus* bold enough to venture their persons at either. Out of these and some other store-houses we hope to gather materials enough to inform or divert or correct or vex the town.'

In a periodical paper entitled 'Common Sense,' 1737. the Earl of Chesterfield wrote a series of essays on subjects connected with manners and taste. The 'Memoirs of the Society of Grub Street,' a satirical 1731. paper of some humour, is said to have first suggested the 'Gentleman's Magazine' to its projector, Edward Cave. This celebrated monthly magazine, the longest lived of any British periodical, owed its position and standing to Cave and to Samuel Johnson. When Johnson first came to London as an adventurer in literature, he applied to and was engaged by Cave as a regular coadjutor in this work, 1737. to which he subsequently contributed a variety of original essays and biographies. The 'Scots'

Gentleman's Magazine.

1739. Magazine' was commenced soon after at Edinburgh, and without displaying the talent of its London contemporary, was conducted for a number of years with sober good sense; producing some original writing, and notices (afterwards valuable) of passing events and local history.

Champion and other periodicals of Fielding.

Henry Fielding was the principal author of the 'Champion,' a well-written series of essays published thrice a week; the *nom de plume* of the editor being Captain Hercules Vinegar, and the various departments of the paper being distributed, after the manner of the 'Spectator,' amongst the members of the Vinegar family.[1] In one of the papers he observes, that 'Short occasional essays on the follies, vices, humours, controversies and amusements of the age, have been esteemed both so useful and entertaining that not a library in the three kingdoms, and scarce a lady's closet, is without those great originals, the "Tatler" and "Spectator." And that no subsequent pieces have obtained the like success is perhaps as much owing to an opinion that those volumes had exhausted all the wit and humour the subject was capable of, as that the merits of Steele and Addison are above comparison and imitation. But there is a sort of craft attending vice and absurdity; and when hunted out of society in one shape they seldom want address to re-insinuate themselves in another. Hence the modes

[1] The *Champion Papers* were collected in 1741. One of these papers (the 'Vision,' May 24, 1740) is the first draught of one of the best of Fielding's minor productions, the 'Journey from this world to the next.'

of license vary almost as often as those of dress, and consequently require continual observation to detect and expose them anew.' In the 'True Patriot' and 'Jacobite Journal' Fielding wielded his pen for the government in well-informed essays and sallies of humour. Fielding's essays in these various papers, and in the 'Covent Garden Journal,' where he gave himself more to literature and the drama, were probably superior to any other periodical writing, except the 'Free Thinker' of Phillips, between the time of the 'Spectator' and the 'Rambler.' 1745-1748. 1752.

The 'Monthly Review,' on which the ill-requited labour of Oliver Goldsmith was bestowed, and the 'Critical Review,' conducted for many years by Smollett, were commenced the one in 1749, the other in 1756. The 'Female Spectator' and the 'Parrot' of Eliza Haywood, weekly papers of a desultory and gossiping character, were popular in their day.[1] The 'Student,' a monthly miscellany published at Oxford, kept aloof from party politics, and successfully devoted itself to general literature and criticism.

The ablest periodical and the most sustained in its style of writing that appeared subsequent to the 'Spectator' was the 'Rambler,' the essays in which Rambler.

[1] To each number of the *Parrot* was added a 'Compendium of the Times' or *News-Letter*; a postscript to the first of which (Aug. 2, 1746) contains a narrative of the execution for high treason of James Dawson at Kennington Common, and of the simultaneous death of the lady to whom he was engaged to be married, striking from its unaffected simplicity, and afterwards put into verse by Shenstone.

were supplied, with few exceptions, from the intellectual store of Johnson. It was published in a small folio form on Tuesday and Saturday of each week between March 1750 and March 1752, the price of each number being twopence.[1] Its brief but valuable disquisitions on the great principles of moral and religious duty are well known. The papers on manners and character are distinguished by a discriminating and often satirical observation of life, somewhat tinged by the too frequently sombre colouring of the author's temperament. His humour, when he condescended to be humorous, has a gravity peculiar to itself. The moral Apologues and eastern tales in this work, without much individuality of character and imagery, are expressed in elegant language, and, while avoiding the lengthiness of Rassélas, are interesting in their story. The Allegories are hardly equal to the Apologues, and give an impression of elaborate and excessive ingenuity.

The only literary assistance received by Johnson for the 'Rambler' consisted of three papers by ladies (Mrs. Chapone, Miss Talbot, and Miss Elizabeth Carter), and one by Richardson the novelist; the great moralist being probably of opinion that their productions were most adapted to relieve the uniformity of his own more didactic and balanced style of writing.

At their first composition the essays in the 'Rambler' seem not to have received more polishing

[1] A duodecimo edition of the *Rambler* was published at Edinburgh almost immediately after the appearance of the papers in London.

than was requisite for printing; for the second and third editions they were very carefully corrected and altered, as if the author had intended thus thoroughly to model them both as to matter and style.[1]

Such was the success of the 'Rambler' that some months after it closed Dr. Hawkesworth was encouraged to commence the 'Adventurer,' being himself the principal contributor. He was aided by Johnson, who in a letter requesting Dr. Joseph Warton's co-operation remarks, that the papers should consist of pieces of imagination, pictures of life, and disquisitions of literature.[2] The literary disquisitions fell to Dr. Warton. Dr. Hawkesworth's papers in the two other departments follow (*haud passibus æquis*) the style of writing of his coadjutor. Adventurer.

The essays of the 'Adventurer' and those also of the 'Idler,' which followed it, have more relation to common life and manners and a greater popularity of tone than those of the 'Rambler,' and they were at the time more generally popular. The papers in the 'Idler' are short and not much elaborated, the chief contributor being Dr. Johnson, assisted in occasional essays by Mr. Thomas Warton and Sir Joshua Reynolds. One of the 'Idlers' (No. 70) is a defence of 'the use of hard words,' an often-repeated objection to the author's style: 'Difference of thought,' says he, 'will produce difference of language. He that thinks with more extent than Idler.

[1] Preface to the *Rambler*, by Alexander Chalmers.

[2] Preface to the *Adventurer*, in Berguer's *British Essayists*, vol. xxiii.

another will want words of a larger meaning; he that thinks with more subtilty will seek for terms of more nice discrimination; and where is the wonder, since words are but the images of things, that he who never knew the originals should not know the copies?' The style of Johnson in the 'Idler' is easier, less balanced and drawn out than it is in the 'Rambler.' To show perhaps that he could dispense with big words when it was proper to do so, two of his papers consist of epistles from 'Betty Broom,' a serving-maid, in which the construction and language are particularly simple and plain, reminding one of Hercules holding the distaff of Omphale.

1753-1756. World. The 'World,' a weekly periodical paper which was continued for four years, devoted itself chiefly to the reprehension by ridicule and irony of the fashionable vices and affectations of the day, and to the enforcement of the lesser social duties. The contributor of about half of the papers in the 'World' was Mr. Edward Moore, the other essays being contributed by Horace Walpole, Richard Owen Cambridge, Lord Chesterfield, Soame Jenyns, and Lord Hailes.[1] The twenty-four essays by Lord Chesterfield are considered superior in satirical

[1] A letter from Walpole to Mr. George Montague (July 17, 1753) concludes: 'Adieu. I enclose a *World* to you, which, by a story I shall tell you, I find is called mine. I met Mrs. Clive (the actress) two nights ago, and told her I had been in the meadows, but would walk no more there, for there was all the world. "Well," says she, "and don't you like the *World*? I hear it was very clever last Thursday." All I know is, that you will meet some of your acquaintance there.'

humour and point to the others; and as regards their sentiment and moral tendency they show the noble author in a more favourable light than his larger and better-known work. In one of them he says (in a letter to the nominal editor, Mr. Fitz-Adam), 'I consider you as supplemental to the law of the land. I take your authority to begin where the power of the law ends. The law is intended to stop the progress of crimes by punishing them; your paper seems calculated to check the course of follies by exposing them. May you be more successful in the latter than the law is in the former!'[1] This paper exposes the absurdities and expense a quiet English family are led into by a visit to Paris; another, in a vein of fine irony, conveys a warning to fair readers of novels who sacrifice their virtue to what they consider sentiment.[2] Three papers are devoted to the exposure and ridicule of after-dinner toping and drunkenness, another to the restraining of anger and passion, and another to duelling. 'Honour,' says Lord Chesterfield, 'that sacred name, which ought to mean the spirit, the

[1] *World*, No. 18.

[2] No. 25. The heroine of this paper, the daughter of a clergyman, was a student of the old romances, and painted fans, &c., from the stories of Ovid's *Metamorphoses*. 'My heart,' says she, 'was tender, and my sentiments were delicate; perhaps too much so for my rank in life. This disposition led me to study chiefly those treasures of divine honour, spotless virtue, and refined sentiment, the voluminous romances of the last century; sentiments from which I thank heaven I have never deviated. From a sympathising softness of soul, how often have I wept over those affecting distresses!' . . .

supererogation of virtue, is by custom profaned, reduced, and shrunk to mean only a readiness to fight a duel upon either a real or an imaginary affront, and not to cheat at play. No vices nor immoralities whatsoever blast this fashionable character, but rather on the contrary dignify and adorn it; and what should banish a man from all society recommends him in general to the best.'[1]

1754–1756. The 'Connoisseur,' also a weekly paper, was written chiefly by George Colman the dramatist and Bonnel Thornton, with the occasional assistance of the poet Cowper, orator Henley, and the Earl of Corke. It disclaimed subjects of fine art, which its title naturally suggests, and aimed to strike at the follies of mankind, and to teach the importance of self-knowledge.

Goldsmith's essays. In the 'Bee,' the 'Public Ledger,' and the 'Gentleman's Journal,' first appeared most of those cleverly-written and humorous essays by Goldsmith, on subjects of life and manners, which were afterwards published together in a small volume with the motto *Collecta Revirescunt.* From the preface to this collection it appears that anonymous essays were at that time very liable to be dug out from periodical publications and turned to account by the finders of these hidden treasures.

1765.

The commencement of the reign of George III. was, like that of George I., remarkable for the keenness of its party warfare. Periodical writing took the prevailing political tone, subjects of general literature, life and manners, being scantily touched

[1] *World*, No. 114,

upon prior to the appearance in Edinburgh of the 'Mirror,' and after it of the 'Lounger.' The essays in the 'Mirror' were published on Tuesdays and Saturdays, those in the 'Lounger' on Saturdays only. Labouring under the disadvantage of a northern locality and a more limited experience of life, these papers were nevertheless highly creditable to the talents, refined taste, and minute delineation of character evinced by their authors. The chief of these was the 'Man of Feeling,' Henry Mackenzie. Without the idiomatic style and vivid touches of Addison and Steele, or the ethical power of the 'Rambler,' the writings of Mackenzie in the 'Mirror' and 'Lounger' display a delicacy of sentiment and justness of thought, mixed with a flow of quiet humour, that place him well among the British essayists; while the short tales of pathos introduced by him, 'La Roche' and 'Louisa Venoni' in the 'Mirror,' and 'Father Nicholas' in the 'Lounger,' are both interesting and suggestive. The other writers were (as well as Mr. Mackenzie) connected with the Edinburgh law courts; leaders of opinion to some extent in a society of increasing refinement though of inferior intellectual strength to that of the Adam Smiths, Humes and Robertsons, who immediately preceded them. Mirror and Lounger. 1779.

The 'Observer' of Cumberland takes somewhat different ground from its predecessors; disquisitions on religion and morals alternating with fictitious narrative and the history of the Greek drama. The most valuable portion of the work is probably that relating to the Greek comedy.

The 'Microcosm' was a clever juvenile collection of essays on manners and literature by a set of young Etonians, comprising George Canning, J. and R. Smith, and John Frere. The 'Essays,' moral and literary, of Dr. Vicesimus Knox, and his 'Winter Evenings, or Lucubrations on Life and Letters,' were popular in their time, and are included in some editions of the British Essayists.

The subsequent periodical works up to the commencement of the 'Edinburgh Review' in 1802 it would be tedious to refer to. The essays in the 'Speculator,' by Dr. Nathan Drake, afterwards appeared in his 'Literary Hours.' The 'Watchman' of Mr. Coleridge stopped at the tenth number. The 'Antijacobin' was edited by Mr. Gifford, and supported by Canning and other adherents of the tory party. The clever and amusing writing of a political tendency in this weekly paper, especially its poetical contributions and squibs, which were collected in a volume, obtained for the 'Antijacobin' a good standing in a literary point of view.

Edinburgh Review.

In 1802 a new era in periodical writing was inaugurated by the first appearance of the 'Edinburgh Review.' Its origin is due to the Rev. Sydney Smith, Francis Jeffrey, and Henry Brougham, then resident in Edinburgh; its first editor (if he might be so termed) being Sydney Smith. He was succeeded almost immediately by Mr. Jeffrey, who continued to edit the 'Review' till 1829, when the editorial department was taken up by Mr. Macvey Napier, professor of legal conveyancing in the University of Edinburgh. In the advertisement to the

first number the conductors of the Review propose being more scrupulous than had been the custom previously in their selection of works to be reviewed, 'confining their notice in a great degree to works that either have attained or deserve a certain portion of celebrity.' The articles were at first much shorter, and contained less politics than was afterwards the case. The original plan of the work was considerably modified by the practice of introducing disquisitions or essays on matters and questions of interest, having little more reference to the book or books at the head of the article than a certain community of subject. From this source have proceeded several more or less valuable collections of contributions, chiefly on literary subjects, by Lord Jeffrey, Mr. Sydney Smith, Lord Brougham, Lord Macaulay, and others. Among these collected contributions to the 'Edinburgh Review,' the Essays by Lord Macaulay, a species of composition very suitable to his turn of mind, stand out conspicuously.

Quarterly Review. 1809.

The 'Quarterly Review' was started in London upon the same general plan as the 'Edinburgh,' under the auspices of Messrs. Canning, George Ellis, and J. Wilson Croker.[1] It was conducted by Mr. Gifford as editor till 1824, when he was succeeded by John Gibson Lockhart.

Neither the tory politics of the 'Quarterly' nor the whig politics of the 'Edinburgh Review' have materially interfered with the exercise of their critical judgment on literary performances, although this

[1] Lockhart's *Life of Scott.*

has been occasionally alleged; while their enforcement of certain incontrovertible general rules of writing and the regard evinced by both reviews to morality and decency have upon the whole exercised a beneficial influence on the productions of the press and put a check upon extravagance of thought and sentiment and licentiousness of writing. It may be questioned, on the other hand, whether that dogmatism engendered by the very position of a reviewer, or editor of a well-established review, such as the 'Edinburgh' or 'Quarterly,' may not have tended, especially in the province of poetry and imaginative writing, to lead both of those critical journals to analyse the defects and beauties of new and original compositions too much according to preconceived notions, to measure such compositions too much by conventional standards, and thus induce hasty and over-confident judgments. In the case of Wordsworth's poetry the frequently pronounced condemnatory decision of Mr. Jeffrey was set aside by the opinion of the succeeding generation; and the severe treatment in the pages of the 'Quarterly' of the productions of Keats met with the same fate. The position of a reviewer seems to require that his decision should be given with a certain tone of infallibility; but the experience of both of the leading reviews in the earlier portion of the present century has made it sufficiently evident that their judgments are liable occasionally to be reversed.[1]

[1] It is beyond the scope of the present work to enter upon the history and merits of all the various periodicals, quarterly, monthly,

The most valuable portion of the periodical publications noticed in this chapter undoubtedly consists of the papers or short essays on subjects of literature, morals, and manners. Longer essays or disquisitions, published originally in a separate form, more sustained and elaborate in statement, argument and illustration, take a still more noticeable place in British miscellaneous literature. Thus Dr. Joseph Warton's 'Essay on the Genius and Writings of Pope,' the first volume of which appeared in 1756 and the second in 1782, is deservedly regarded as a work of great learning and critical acumen, although the conclusion arrived at in the second and last volume as to the position of Pope among British poets may be thought by some readers inconsistent with his premises in the first part of the essay.

Essays in separate form.

Mr. Hume, the historian, became celebrated as an essayist by his 'Essays, Moral, Political and Literary,' in 1742, a second series appearing ten years after.[1] The shorter essays, which travel over politics, political economy, philosophy, literature and taste, are remarkable for lucidity of style, refinement of thought, acuteness and *finesse* of reasoning. The sceptical philosophy of Hume chimed in with the fashionable

and weekly, of the 19th century. Publications such as the *Foreign Quarterly and North British Review*, *Blackwood's*, the *New Monthly*, and other periodicals, which have been the medium of much clever and able, though desultory composition, by authors of undoubted talent, belong more or less to contemporary literature.

[1] All the shorter essays are included in the first volume of the octavo edition of Hume's *Essays*; the second volume containing his *Inquiry concerning the Human Understanding*, *Principles of Morals*, and *Natural History of Religion*.

doctrines of the day in France and Germany, where it acquired and has retained a great reputation.[1] The essays of Dr. Johnson in the 'Rambler' and
1770. Dr. Beattie's essay 'On the nature and immutability of Truth in opposition to Sophistry and Scepticism' had the merit of defending the cause of revealed religion and the higher principles of moral duty against the sceptical reasonings of Hume.

Dr. Gilbert Stuart's 'View of Society in Europe
1778. in its progress from rudeness to refinement' is an historical essay of considerable research and interest, which may possibly have led the way to later inquiries on the same subject. Mr. Burke's 'Vindication of Natural Society,' a satirical parody on the philosophical opinions and reasonings of Lord Bolingbroke, in which his lordship's style is very happily imitated, and the 'Inquiry into the origin of our ideas on the Sublime and Beautiful,' may be severally set down as essays worthy of the versatile genius and powers of their author. The 'Reflections
1790. on the French Revolution' is in fact a brilliant essay on the important transactions of that time, in the form of a 'Letter intended to have been sent to a gentleman in Paris.' The 'Vindiciæ Gallicæ' of Sir James Mackintosh is a well-written essay in

[1] In a letter of the Hon. Horace Walpole from Paris (Oct. 19, 1765) to Mr. T. Brand of the Hoo, he says: 'For Lord L——, if he should come hither and turn free-thinker once more, he would be reckoned the most agreeable man in France—next to Mr. Hume, who is the only thing in the world that they believe in implicitly.'

defence of the French Revolution against the accusations of Mr. Burke.[1]

It is difficult to form an adequate estimate of the amount of exposition, argument and illustration, to be found in compositions which may be classed under the head of Essays. Thus Sir Joshua Reynolds' Academical 'Discourses,' as well as the writings and lectures of Academicians and of other persons, are so many essays, often well-digested and composed, on Painting and Art generally.

The first year of the 19th century witnessed the appearance of Miss Edgeworth's amusing and rambling essay 'On Irish Bulls,' a species of involuntary wit not confined to Ireland, if the author's definition of a *bull* as consisting in 'a laughable confusion of ideas' be correct. Dr. Nathan Drake's 1809.
two series of Essays 'biographical, critical and historical,' illustrative of the British Essayists, from the 'Tatler' onwards, are models of industrious and curious research. Following Walpole's 'Essay on Modern Gardening' in the fourth volume of his 'Anecdotes of Painting in England,' we have by Sir Uvedale Price several ingenious and fanciful 'Essays on the Picturesque as compared with the Sublime and the Beautiful, and on the use of study-

[1] In the Preface to the *Vindiciæ Gallicæ* (1791) Mr. Burke's *Reflections* are eloquently referred to as—'Argument clothed in the most rich and varied imagery, aided by the most pathetic and picturesque description, speaking the opulence and powers of that mind of which age has neither dimmed the discernment nor enfeebled the fancy, neither repressed the ardour nor narrowed the range.'

ing pictures for the purpose of improving real landscape;' and an essay on 'Landscape Gardening' by Sir Walter Scott, written for the 'Quarterly Review.' The 'Round Table' a collection of essays on 'Men and Manners,' by W. Hazlitt and Leigh Hunt, and Hazlitt's lectures and essays on subjects of dramatic literature and on Art, are undoubtedly acute and discriminating; though Mr. Hazlitt's judgments on men and things, however unhesitatingly pronounced, are often liable to question. The essays of Charles Lamb (Elia), unique and inimitable in their kind, were written in great part for the 'London Magazine.' They have been since brought together, and now form one of the most acceptable of the modern contributions to literature of the Essayists of Great Britain.

1820–1825.

The 'Encyclopædia Britannica' and other collections of the same kind contain numerous essays of merit and interest, both as regards literary style and matter, some of which have been published separately, though many are lost and confounded in the mass of compilation and mixed writing of which these ponderous works necessarily in great measure consist.

CHAPTER IX.

EPISTOLARY WRITING; VOYAGES AND TRAVELS.

Qualities of epistolary style—Letters of Swift—Pope—Lady Mary Wortley Montagu—Gray—Horace Walpole—Later epistolary writing—II. Qualities of style for travel writing—Books of travels.

I. EPISTOLARY WRITING.

'THE qualities of the epistolary style most frequently required are ease and simplicity, an even flow of unlaboured diction, and an artless arrangement of obvious sentiments.'[1] These qualities appear at first sight so easy of attainment that the form of epistolary writing has been adopted for many literary purposes other than the communication by one friend to another at a distance of his thoughts and sentiments. Thus in the reign of George I. a series of essays on civil and religious liberty take the form of 'Letters by Cato;'[2] a collection of original literary papers by Melmoth, the translator of Pliny and Cicero, appear as 1742. 'Letters on several subjects by Sir Thomas Fitzosborne;' and some thirty years later, Archdeacon

Epistolary style.

[1] The *Rambler*, No. 152.

[2] These letters (by J. Trenchard and T. Gordon) were commenced in the *London Journal* (1720), and afterwards collected in four volumes.

Coxe gives to the world his Travels in Switzerland in a series of letters to William Melmoth. Richardson and Miss Burney write their novels in the form of letters, while Lord Chesterfield brings out a work on education and conduct in the shape of letters to his son. Goldsmith's 'Citizen of the World' makes its appearance in 'Letters from a Chinese philosopher in London to his friends in the East,' and Junius, the wonder of his day, for whose mysterious original the weight of evidence now points to Sir Philip Francis, makes a series of letters in a public journal, full of declamatory argument and epigrammatic point, the vehicle of political invective. In more recent times the Reverend Sydney Smith puts forth jocular arguments on the Catholic Question in 'Letters from Peter Plymley to his brother Abraham;' and Mr. J. G. Lockhart's sketches of Edinburgh and its belongings take the shape of 'Letters to his kinsfolk by Dr. Peter Morris.'

English Letter-writing.

It is evident that such works as these, whatever their other merits, cannot be regarded as examples of epistolary writing, properly so called. Examples of this are to be sought in the published letters written to each other by private friends; of which in later English literature there is no lack of examples. The letters of Sir William Temple in the reign of Charles II. were chiefly on affairs of state, and derive their principal interest from the information they convey on points of history and diplomacy.

Of Dean Swift.

The correspondence of Dean Swift touches upon all subjects. Commencing during his residence with Sir William Temple at Moor Park, in the reign of

King William III., it extends through the reigns of Queen Anne and George I. and over ten years of that of George II. The most important transactions as well as the most familiar incidents are referred to and commented upon in a free idiomatic style, with an originality of observation and eccentric humour characteristic of the man.[1]

Swift says, in a letter to Mr. Pope, towards the close of his life—'I believe we neither of us ever leaned our head upon our left hand to study what we should write next.' However this may have

[1] When Mr. Harley was about to be created Earl of Oxford, and Sir Simon Harcourt (then Lord Keeper) Baron Harcourt, Swift writes to Secretary St. John (afterwards Lord Bolingbroke):—

Chelsea: May 11, 1711.

Sir,—Being convinced by certain ominous prognostics that my life is too short to permit me the honour of ever dining another Saturday with *Sir Simon Harcourt*, knight, or *Robert Harley, Esq.*, I beg I may take the last farewell of those two gentlemen to-morrow. I made this request on Saturday last, unfortunately after you were gone; and they, like great statesmen, pretended they could do nothing in it without your consent. . . The Keeper alleged you could do nothing but when all three were capitularly met, as if you could never open but like a parish chest, with the three keys together. It grieves me to see the present ministry thus confederated to pull down my great spirit. Pray, sir, find an expedient. Finding expedients is the business of secretaries of state. I will yield to any reasonable conditions not below my dignity. I will not find fault with the victuals; I will restore the water-glass that I stole, and solicit for my lord-keeper's salary. And, sir, to show you I am not a person to be safely injured, if you dare refuse me justice in this point, I will appear before you in a pudding-sleeve gown, I will disparage your snuff, write a lampoon upon Nably Car, dine with you upon a foreign post-day; nay, I will read verses in your presence until you snatch them out of my hands. Therefore, pray, sir, take pity upon me and yourself.

been in the Dean's correspondence with Pope, his letters to his titled female correspondents, as the Duchess of Queensberry and the Countess of Orkney, were apparently more studied. Thus, in a letter to Lady Orkney, who had presented him with a writing-table, he says :—

I must tell your ladyship that I am this moment under a very great concern. I was fully convinced that I should write with a new spirit by the influence of the materials you sent me ; but it is just otherwise : I have not a grain of invention, whether out of the confusion which attends us when we *strive* too much to acquit ourselves, or whether your pens and ink are sullen, and think themselves disgraced since they have changed their owner. I heartily thank your ladyship for making me a present that looks like a sort of establishment. I plainly see by the contrivance that if you were first minister it would have been a cathedral. As it is, you have more contributed towards fixing me than all the ministry together ; for it is difficult to travel with this equipage, and it will be impossible to travel or live without it.

Of Pope.

The letters of Pope, justly admired for their English style, have most of them been the subject of premeditation and revision. In allusion to them Dr. Johnson observes :—'It is one thing to write because there is something which the mind wishes to discharge, and another to solicit the imagination because ceremony or vanity requires something to be written.' From the internal evidence afforded by his correspondence, Mr. Pope seems to have written with a consciousness that his letters would come one day before the public eye; and later enquiries show that they were in fact very carefully revised and prepared for publication.

Without the eccentricity and frequent abruptness of Swift's manner, Pope's letters are full of meaning and wit, though often chargeable, like many of the Dean's letters, with breathing too much the spirit of their own coterie. In several of his letters there is an apparent artlessness of manner, probably the effect of very careful writing; as in the letter to Lady Mary Wortley Montagu where he describes 1718.
in exquisite diction the simultaneous death by lightning of two rustic lovers in a hay-field at Stanton-Harcourt.

Lady Mary Wortley Montagu's letters have attained a reputation hardly inferior to that of her distinguished correspondent. Her letters to Mr. Pope are rather more carefully composed than those to her female friends. Lady Mary's letters from Turkey during Mr. Wortley's embassy, and the letters of her middle life in England, are written with much vivacity and picturesque colouring, with a marvellous talent for seeing the amusing side of things, and with a marked absence of reserve. Of Lady M. W. Montagu.

The letters from Italy of her ladyship's later life, when satiety and disappointment had subdued her vivacity of spirit, are in a more sober and (in her correspondence with her daughter the Countess of Bute) in a more didactic tone.

The letters of Mr. Gray the poet, which commence when he was a student at Cambridge with the Hon. Horace Walpole, and continue to the year of his death, were incorporated in Mason's Memoirs 1771.
of the life of Gray, prefixed to his Poems. They are the letters of a ripe scholar and man of cultivated Of Gray the poet.

and rather fastidious taste, and touch mostly upon literature, criticism, and architecture. Gray travelled abroad in the company of Walpole, after their leaving college; and in his later years visited the north of England, Wales, and the Scotch Highlands; his observations and impressions in the course of his various travels being for the most part set down in his letters.[1] He may be considered one of the first travellers on British ground who appreciated and drew attention to the picturesque beauty of its natural scenery; as to which it is not unworthy of remark how certain points of scenery spoken of in the language of the modern traveller as grand or fine are characterised by Gray as savage, fearful or grotesque.[2]

His appreciation of scenery.

[1] In a letter from Turin (describing the journey through Savoy up the valley of the Are), the fate of Horace Walpole's dog is thus related:—'Mr. Walpole had a little fat black spaniel that he was very fond of, which he sometimes used to set down and let it run by the chaise side. We were at that time in a very rough road, not two yards broad at most; on one side was a great wood of pines, and on the other a vast precipice; it was noon day, and the sun shone bright, when all of a sudden from the wood side (which was as steep upwards as the other side was downwards) out rushed a great wolf, came close to the head of the horses, seized the dog by the throat, and rushed up the hill again with him in his mouth. This was done in less than a quarter of a minute; we all saw it, and yet the servants had not time to draw their pistols or do anything to save the dog.'

[2] In a letter from Glamis Castle (1765), Mr. Gray refers to his ascent of the Pass of Killiecrankie in Perthshire in these terms:—'*Vestibulum ante ipsum primisque in faucibus Orci* stands the solitary mansion of Mr. Robertson of Fascally; close by it rises a hill covered with oak, with grotesque masses of rock staring from among their trunks, like the sullen countenances of Fingal and his family frowning on the little mortals of modern days:

Letters of Horace Walpole.

Superior to all his contemporaries as a 'letter-writer' or correspondent, stands Horace Walpole. His facile conversational style of writing and natural arrangement of topics are not more remarkable than his pleasant way of relating news of all kinds, whether political, artistical or literary, incidents of life and manners, travelling anecdotes, bon mots or fashionable scandal.[1] Not unfrequently his sentiments and views give an impression of affectation and inconsistency; but Walpole's affectation was a second nature, and is at least entertaining. A vein of light satire runs through most of his letters, for which perhaps he might plead the excuse of the Roman satirist, that it was difficult to avoid writing satire, considering the subjects he wrote upon.

And of other persons.

Looking to the published letters of a century back from the present time, the examples of this lighter species of composition are numerous, but of very unequal merit. To refer only to a few of these, the correspondence of Richardson the novelist has been edited by Mrs. Barbauld, that of David Hume by Mr. J. H. Burton, and of Mr. Burke by Earl Fitzwilliam and Sir R. Bourke. The letters of Cowper have been given in his Life by Hayley, and

from between this hill and the adjacent mountains, pent in a narrow channel, comes roaring out the river Tummel, and falls headlong down, involved in white foam, which rises into a mist all round it. . . . In short, since I saw the Alps I have seen nothing sublime till now.'

[1] Mr. Walpole's letters to his various correspondents extend over a period of sixty years from 1735. They have been recently arranged chronologically and edited, with notes, in nine volumes, by Mr. Peter Cunningham.

more fully in the edition of his works by Mr. Southey; those of Burns are included in Currie's edition of his works. The diary and letters of Madame D'Arblay (Miss Burney) have been edited by her niece. A posthumous volume of letters from the continent, of contemporary interest, by the first Earl of Dudley to the Bishop of Llandaff, appeared in 1840.

Of late years it has been a frequent practice to incorporate an author's letters, when deemed worthy of publication, in a memoir of his life, as in Moore's 'Life of Lord Byron,' Lockhart's 'Life of Sir Walter Scott,' and Earl Russell's 'Memoirs and Correspondence of Mr. Moore.' Without going the length of the opinion of Lord Hardwicke,[1] 'that no works have done more service to mankind than those which have appeared in the shape of letters upon familiar subjects, and which perhaps were never intended to be published,' recourse may very well be had to these and other epistolary works for much entertaining and more or less instructive reading.

II. VOYAGES AND TRAVELS.

Literary position of books of travels.

Books of Voyages and Travels written by natives of Britain are of course entitled to some place in literature, but it is difficult to say exactly what place they should take. If veracity be a leading quality of such books, the less invention and imagination they have the better. If the author's route or journey be the guiding thread of his discourse, arrangement of

[1] In the case of Pope *v.* Curl, June 1741, Atkyn's *Reports*.

subject is provided for. His selection of facts and things observed may indeed show greater or less judgment; his propriety of thought and sentiment in commenting upon what he has seen may be greater or less; the style and diction of his narrative may be more or less perspicuous and pure.

Assuming then a *bonâ fide* book of travels to be a literary work, it would seem that, to give it a good standing as such, the facts narrated ought to be of sufficient novelty and importance to justify the traveller appearing before the public in print; the comments on the facts observed should be suggestive, the reflections just, and the language of the narrative unaffected and clear.[1] The voyages and travels that have taken most hold of the national mind and have kept in after years their position as standard books, possessing an interest of their own, may probably be found to possess the qualities now mentioned in a greater or less degree.

Among the most noteworthy books of travel in the beginning of the 18th century is that of Mr. Addison, entitled 'Remarks on several Parts of Italy and Switzerland in the Years 1701, 1702, 1703.' As the production of a scholar and man of refined taste these travels possess a certain value, but are more remarkable for their erudition and quotations from the Roman poets with reference to classical

[1] The works to be mentioned in this brief notice are intended to be Voyages and Travels, properly so called; that is, registers or journals of the tour or voyage, and of the traveller's proceedings, or adventures, if he have any, and not mere accounts or descriptions of the result of his observations.

localities than for observation of life and manners, such as might have been looked for from the author of the 'Spectator.'[1] The Voyages and Travels in the following summary possess more of human interest as well as much valuable information on a variety of subjects. Such are—

Summary of certain books of voyages and travels.

(*In Europe*) Pennant's 'First and Second Tours
1768–72. in Scotland;' Dr. Johnson's 'Journey to the Western
1773. Islands;' Bray's 'Tour in Derbyshire and York-
1777. shire;' Arthur Young's 'Tour in Ireland,' which,
1776–78. according to Miss Edgeworth, was the first faithful portrait of the inhabitants of Ireland;[2] the same
1787–89. author's 'Tour in France,' the observations in which are directed principally to the state of agriculture, but are of interest as to the state of France at the commencement of the Revolution; Archdeacon
1778. Coxe's 'Travels in Switzerland and in the Northern Countries of Europe;' Sir Robert Ker Porter's
1805–8. 'Travelling Sketches in Russia and Sweden;' Sir
1810. George Stewart Mackenzie's 'Travels in Iceland;'
1810–23. Dr. Edward Clarke's 'Travels' in various countries, combining instruction and amusement in an eminent
1809–10. degree; Journey of Sir John C. Hobhouse (Lord Broughton) through Albania and other provinces
1841. of Turkey; Colonel Mure's 'Journal of a Tour in Greece and the Ionian Islands;' the Hon. Mr. Curzon's 'Visit to the Monasteries of the Levant.'

[1] As regards art, Mr. Addison shows himself in this book more conversant with the statuary of the ancients than with the painting and sculpture of modern Italy; and in architecture he sees apparently nothing worthy of remark at Venice, though he admires the palazzos of Florence and the renaissance buildings of Rome.

[2] *Castle Rackrent, ad finem.*

(*In Asia*) Captain Daniel Beeckman's 'Voyage to the Island of Borneo;' John Bell of Antermony's 'Travels from St. Petersburg to divers parts of Asia, including China and Pekin;' 'A Voyage Round the World,' by George Anson, Esq., Commander-in-chief of a squadron of his Majesty's ships sent upon an expedition to the South Seas, compiled from his papers and materials by Richard Walter, chaplain to the expedition,—a 'tale of the sea' in real life, combining in a narrative of much interest the incidents of a voyage of discovery and of a *raid* against the Spanish merchantmen; Three Voyages to the Pacific Ocean and Australasia, by Captain James Cook, the intrepid successor of the Dampiers and navigators of a previous age; Captain W. Francklin's 'Tour from Bengal to Persia;' Syme's 'Embassy to the Kingdom of Ava;' Sir George Staunton's 'Notes and Proceedings during the British Embassy to Pekin;' Sir Alexander Burnes' 'Travels into Bokhara, being a journey from India to Cabool, Tartary, and Persia;' and the same author's 'Personal Narrative of a Journey to and residence in the city of Cabool.' The 'Crescent and the Cross' of Eliot Warburton and Mr. Kinglake's 'Eothen' are agreeably written travels in the Asiatic provinces of Turkey.

1713. 1715. 1740-44. 1768-80. 1786. 1795. 1816. 1834. 1836-8. 1845

(*In Africa*) Windhus's 'Journey to Mequinez,' the residence of the Emperor of Morocco, on the occasion of Commodore Stewart's embassy thither for the redemption of the British captives; Dr. Thomas Shaw's 'Travels in Barbary and the Levant,' esteemed for accuracy of observation and

1721. 1736.

1768–73. their illustration of scripture and the classic authors; Bruce's 'Travels in Abyssinia to discover the source
1792–8. of the Nile;' W. G. Brown's 'Travels in Africa, Egypt and Syria;' Mungo Park's 'First and Second
1796–1805. Travels in Africa,' written in a lucid and simple style; Denham and Clapperton's 'Narratives of
1822–24. Travels and Discoveries in northern and central
1832. Africa;' Richard and John Lander's 'Journal of an expedition to explore the course and termination of the Niger;' and Captain John Hanning Speke's
1863. 'Journal of the discovery of the source of the Nile in the Lake Victoria-Nyanza,'—a discovery which has solved the problem of many preceding ages. Of the travels in Africa of 'Dr. Livingstone and of Sir Samuel Baker, the hope may be expressed that they are not yet concluded.

1735. (*In America*) Ulloa's 'Voyage to South America,' translated from the Spanish with observations by John Adams; Dr. Barnaby's 'Travels in North
1759–60. America' during the period immediately preceding the American war; Captain Basil Hall's 'Journal
1820–22. written on the coasts of Chili, Peru and Mexico;' his 'Voyage to Loo Choo, and other Fragments of Voyages and Travels,' all sufficiently entertaining. The narratives of the various expeditions conducted by Parry, Franklin and other navigators, with the intent (vain for any practical purpose) of discovering in the Polar Seas and along their inhospitable shores a north-west passage between the two continents, are full of curious and often painful interest.

BOOK II.

ARCHITECTURE.

CHAPTER I.

BRITISH ARCHITECTURE IN THE EIGHTEENTH CENTURY.

Palladian-classical architecture—Architecture and landscape gardening—Variations of classical architecture—Greek—Italian—Street architecture.

AT the period of the accession of the House of Hanover the adoption of the Italian or Palladian style for new buildings of an architectural character may be regarded as having been the general rule in England. Sir Christopher Wren's designs for churches in the metropolis and other buildings were gradually being carried into execution; some of them, after his own decease, being executed by his pupil Nicholas Hawksmoor. This architect built also from his own designs, but cannot be said to have improved upon the practice of his master.

Sir John Vanbrugh, who had more originality than Hawksmoor and greater genius, attempted a variation in the Palladian style, without much success as regards any permanent influence on English building of the period. His name is usually associated with his two principal works, Blenheim and Castle Howard; both of them displaying his peculiar manner, which looked to grandeur and picturesque effect rather than to regularity of style. While ridiculed by Pope and Horace Walpole for

Sir J. Vanbrugh. Died 1726.

heaviness and want of grace in his designs, Vanbrugh has been extolled by Sir Joshua Reynolds and Sir Uvedale Price for a certain pictorial excellence in his architecture.[1] His peculiar merit in this respect is analysed by Sir Joshua into an understanding of light and shadow and great skill in composition. Vanbrugh's cupolas and towers (if towers they are) not only group well together, but give a rich variety of outline against the sky, the want of which is frequently felt in classical buildings.

The architectural performances of James Gibbs, Colin Campbell, and William Kent had the questionable merit of materially aiding to imprint on British architecture of the 18th century its Palladian-classical character. Of these architects Gibbs may be regarded as the best, his reputation resting principally on the Radcliffe library at Oxford and the church of St. Martin's-in-the-Fields, London, with its fine octostyle portico. Campbell, author of the 'Vitruvius Britannicus' (containing his own designs), was professedly a follower of Inigo Jones; but going farther than Jones in his admiration of porticoes.[2] A porticoed house became the general, though not universal type, of an English mansion; several variations being in course of time introduced upon it. Combinations of arches with columnar ordinances, broken entablatures, attached columns and pilaster fronts, came into vogue as justified by Palladian precedents. Better features of the Italian style, when

J. Gibbs. Died 1754.

[1] Reynolds' 13th *Discourse*; Price *on the Picturesque*, vol. ii. p. 212.

[2] Fergusson's *Modern Styles of Architecture* (1862), p. 286.

well applied, were the cupola and the unbroken crowning cornice along the roof.

The Earl of Burlington and William Kent.

William Kent, designer and architect as well as landscape gardener, was regarded in his day as a profound authority in all matters of taste, from an arcade or a ceiling to the design of a lady's gown. His success in the world appears to have considerably exceeded his desert; but whether this was owing to bold pretensions or to the defective taste of the day, or to the influence of his patron the Earl of Burlington, it would be difficult to say. His connection with Lord Burlington was fortunate for him, in so far as his lordship's taste in architecture being better than his own, Mr. Kent occasionally got the credit of designs in which the peer had the principal part. The front and colonnade of Burlington House in Piccadilly and the northern or park-front of the Treasury buildings at Whitehall and the Horse Guards are the chief structures associated with the name of Kent.

Died 1748.

This architect had in some way incurred the high displeasure of Hogarth the painter, and is introduced along with the Earl of Burlington in two of Hogarth's satirical prints, both of which, although of different years, have the feature in common of a view of 'Burlington Gate' or front of Burlington House. Kent is drawn in both prints perched on the summit of the pediment, while Michael Angelo and Raphael, placed below on each extremity of the pediment, regard him with amazement. In one of the prints Lord Burlington and Mr. Pope are engaged in whitewashing the front of Burlington House.

During the latter half of the 18th century Sir William Chambers, Sir Robert Taylor, Robert and James Adam, were the architects whose works were in the highest repute. George Dance, the second of that name who held the office of city architect, had the merit (although not a first-class architect) of constructing Newgate prison—a building of massive and simple character, with a façade showing something of the early Florentine manner, and satisfying the taste from its appearance of perfect appropriateness to its object. The Mansion-house of London was also the work of Dance. Sir William Chambers was the architect of Somerset House, which, notwithstanding all the criticism it has undergone, is a great example of the Italian style and the chief architectural work of the reign of George III.[1] The Strand front is considered the best, though its effect is marred by the narrowness of the street. The southern interior of the quadrangle is too much broken into parts, so as to deprive it of that massive grandeur of effect its size should warrant. The river-front, though liable to observation on the same ground, shows a fine extent of ornamental building.

Newgate. 1772.

Somerset House.

Among edifices in the Palladian style the works of Robert and James Adam take a fair position. Their father William Adam, a Scotchman, built Hopetoun House in Linlithgowshire. Robert and James are known in England by the Adelphi Terrace

Edifices by R. and J. Adam.

[1] Sir Joshua Reynolds, whose excellent portrait of Chambers is in the possession of the Royal Academy, calls Somerset House 'an illustrious specimen of the architect's abilities.'—10th *Discourse.* Sir W. Chambers died in 1796.

buildings (one of the first approaches to improvement in the street architecture of London), and by the screen of the Admiralty; also by Keddlestone Hall, Derbyshire, Caenwood in Middlesex, and other houses. They also built the Register House in Edinburgh. The latest work in the preparation of designs for which the Adams were engaged was the College of Edinburgh. Of their designs the only part ultimately adopted was the present street front of Roman Doric (omitting the central cupola proposed by them) and the Ionic colonnades in the corners of the quadrangle. This building, including a library hall of great architectural beauty, was afterwards completed in the Italian style by William Playfair, a Scottish architect.[1]

Died 1792-4.

From the designs of these and other architects numerous mansion-houses in the Italian manner were erected before the close of the 18th century in all parts of the United Kingdom. A considerable proportion of these houses had columnar porticoes, while combinations frequently appeared of the arch and column in fronts.[2] In many instances, whether

Palladian architecture in England.

[1] *Life and Works of W. H. Playfair*, by J. M. Graham, in *Transactions of Scottish Architectural Institute*, 1860.

[2] The publication in numbers of the *Views of Country Seats in England, Wales, Scotland, and Ireland*, by John Preston Neale, commenced in 1818. Taking the views in this book of the mansion-houses in the county of York alone, there were at that date twenty-three houses in the Palladian or Italian style, of which thirteen have porticoes; twelve houses in the style of Elizabeth and James, having more or less of Italian detail; and three modern Gothic. This summary may not be quite accurate, as from the small scale of Neale's views the style of architecture is in some houses not very distinctly seen.

from following too much the same models or from the edifices being unsuited to the scenery and climate of this country, the result architecturally is believed to have been the reverse of satisfactory; and some may think Pope's vaticination, conveyed in the following lines,[1] has been fulfilled in regard to much of the 18th century building in England:—

> You show us Rome was glorious, not profuse,
> And pompous buildings once were things of use.
> Yet shall, my lord, your just, your noble rules
> Fill half the land with imitating fools;
> Who random drawings from your sheets shall take,
> And of one beauty many blunders make;
> Load some vain church with old theatric state,
> Turn arcs of triumph to a garden gate; . . .
> Shall call the winds through long arcades to roar,
> Proud to catch cold at a Venetian door;
> Conscious they act a true Palladian part,
> And if they starve, they starve by rules of art.

Treatment of ground adjoining the mansion changed.

Simultaneously with the adoption in England of the Palladian instead of the old English or Elizabethan style of architecture for mansions and country-houses, a change took place likewise in the treatment of the immediately adjoining ground. Along with other foreign features introduced in the reigns of Elizabeth and James I., a taste for Italian gardening as an adjunct of the house had been widely extended. The gardens were enriched with architectural embellishment, and as art enlarged its range, ornaments in fountains and basins were successively added; grass terraces connected by flights

[1] *Epistle to the Earl of Burlington.*

of steps were decorated with balustrades, vases and statues. Slopes of velvet turf, parterres of flowers bordered with stone ledges, bowling-greens and shady alleys of yews and limes, gave variety to the scene. In the reign of William III. the Dutch taste in gardening, more minutely formal, was partially superinduced upon the Italian or the later Italian-French manner of Charles II.; and the pleasure-ground was cut into straight little walks, fraternal alleys with curious bowers, quincunxes and other figures intersected by hedges of holly, yew, hornbeam and beech clipped into fantastic shapes.[1] Of these two kinds of garden the Italian, with its architectural features and larger manner, was the more important in an architectural point of view. Both were destined to be sacrificed to what was called a more natural or park-like treatment of the ground.

Landscape gardening of 18th century.

As if to compensate for the introduction into England of Palladian mansions, fashion decreed that the ground about a house should be gardened into a so-called natural and English landscape. Grass lawns and trees were brought up to the very door and windows. Belts and clumps of planting, artificial water, undulating ground, became the watchwords and substantial signs of the new mode of

[1] Walpole *On Modern Gardening* (*Anecdotes of Painting in England*, vol. iv.); *Essays on the Picturesque*, by Sir Uvedale Price. A letter of Mr. Pope to Martha Blount (1714) contains a particular description of the old garden and house, as then existing, of Sherborne Castle in Dorsetshire. At the country-seat of Levens, near Kendal, a handsome garden in the old taste still remains, terraced and with trees and hedges clipped into shapes.

'improving,' which was in vogue during a considerable part of last century, and spread into all corners of the kingdom. Kent, Lancelot Brown, and Repton were successively the chief apostles and teachers of this method of landscape gardening, which had some good but more ill features.[1] It is thus pleasantly described by Cowper in 'The Task:'—

> Improvement, too, the idol of the age,[2]
> Is fed with many a victim. Lo, he comes!
> The omnipotent magician, Brown, appears!
> Down falls the venerable pile, the abode
> Of our forefathers, a grave whisker'd race,
> Yet tasteless. Springs a palace in its stead,
> But in a distant spot where, more exposed,
> It may enjoy th' advantage of the north
> And aguish east, till time shall have transform'd
> Those naked acres to a sheltering grove.
> He speaks. The lake in front becomes a lawn,
> Woods vanish, hills subside and valleys rise,
> And streams, as if created for his use,

[1] The grounds of Stowe were laid out by the first Lord Cobham when regularity was in fashion. It appears, from Bray's *Tour in Derbyshire* in 1777, that after they had been 'improved' according to the landscape-gardening of Kent and Brown, 'the original boundary was still preserved on account of its magnificence; for round the whole circuit of between five and six miles is carried a broad gravel walk, planted with rows of trees, and open either to the park or the country. . . . In the interior scenes of the garden, few traces of regularity appear; where it yet remains in the plantations in any degree, it is at least disguised; a basin which was an octagon is converted into an irregular piece of water falling down a cascade into a lake below.'

[2] 'Our aunt's bell rings,' says Miss Neville in *She Stoops to Conquer*, 'for our afternoon's walk round the improvements.'—*Act I.*

Pursue the track of his directing wand,
Sinuous or straight, now rapid and now slow,
Now murmuring soft, now roaring in cascades,
Even as he bids! The enraptured owner smiles;
'Tis finish'd. And yet, finish'd as it seems,
Still wants a grace, the loveliest it could show—
A mine to satisfy the enormous cost.

Recurrence to the pure Greek architecture.

So deeply imbued were the English builders of the 18th century with the conventional canons and manner of Palladio, Bernini, and the architecture of their school, that a long time elapsed before it occurred to anyone to look beyond it and examine the original examples of the classical style. The British public had acquired a knowledge of Roman architecture through the Palladian version. Of the pure classical architecture of Greece they were almost entirely ignorant. Even Sir William Chambers, in his 'Treatise on Civil Architecture' (for half a century the only systematic book on the subject), when he comes to speak of the Greek style, shows how defective was his acquaintance with it, depreciating and underrating the Greek in comparison with the Italian style.[1] As regards Roman architecture, the publications of Dawkins and Wood illustrating Palmyra and Balbec,[2] and Robert Adam's engraved drawings of the palace of Diocletian at Spalatro, excited considerable interest, but they do not seem to have had much effect on the prevailing style of building. The Greek architecture

1764.

[1] P. 116, edition by Gwilt, 1825. The first edition of Chambers' *Treatise* was published in 1759.

[2] London, 1753 and 1757.

became first practically known in this country through the publications of James Stuart and Nicholas Revett.[1]

The full effect of these publications and of the enquiry into and study of the subject they occasioned did not appear till the commencement of the present century. About that time, a strong feeling arose to get quit if possible of the trammels of the Palladian school, and to have recourse to the models of classical architecture at its fountain-head. This however it was easier to propose than to put in execution. The monuments of Grecian art were mostly temples; in other words, buildings adapted to a southern climate and to the purposes of pagan worship. To make a direct copy or reproduction of those ancient structures, although tried in one or two instances, was well-nigh impossible, and inadvisable if it had been possible. The next thing to endeavour was to master and get at the principle and spirit of the Greek style, and apply it to modern buildings and the requirements of modern life. This was the very difficulty, with a change of circumstances, which the Italian builders had to encounter in their adaptation of the Roman style to modern uses, and which they might be said to have by degrees in some measure overcome, however opinions might differ as to the satisfactory character of the results.

[1] These two architects and draughtsmen having visited Greece, and particularly Athens, brought back with them a series of accurate drawings and measurements of the ancient monuments of Athens, which, with the aid of the Dilettanti Society, were engraved and published in successive volumes in 1761, 1787, 1794.

It will, it is believed, be generally acknowledged, that the adoption of a more strictly classical style of building, having reference to the models of pure Grecian art, has been accomplished (in most instances) with very doubtful success. When a feeling is shown for harmony, proportion and general fitness, and common sense is displayed in the application of the Greek style, the result may be satisfactory. But when a disproportioned Doric or Ionic portico is made to front a misshapen mass of building, when Choragic monuments or Lanterns are perched on the top of peripteral Exchange-rooms, and steeples, made up (very characteristically in the climate of Britain) of Towers of the Winds, rise from what is called a Grecian but is really a nondescript temple or church, such pseudo-classical attempts can be regarded only with regret. Its difficulties.

The Greek style was equally difficult and intractable in ecclesiastical and in civil edifices. In the churches where it has been tried, the building cost of which was limited, the result has usually been a chaste but meagre plainness, with incongruity externally and inconvenience within. Comparatively few churches, therefore, have been erected in the pure classical style. Of the civil edifices in this style the Bank of England is an example in everyone's view. The peculiarity of the site and the fall of the ground presented difficulties which the architect, Sir John Soane, is not thought to have entirely got over; but a great effect is produced by several of its architectural features. The British Museum by Sir Robert Smirke, Grange House in Hampshire by

Wilkins, as well as some other columnar edifices, are regarded as not altogether successful examples of the temple architecture of Greece. The wind roars through long colonnades quite as much as through long arcades, and a cold may be caught at a Doric or Ionic door quite as well as at a Venetian door.[1]

Greek architecture in Scotland.

Scotland did not escape the classical *furore* of the early part of the present century. The merchants of Glasgow erected an Exchange-room in the form of a peripteral Grecian temple, and on the Calton hill of Edinburgh there sprang up four elegant little monuments in the Greek style, besides twelve Doric columns of a portico for the intended Parthenon of 'Modern Athens.' The High School on the south slope of this hill, designed by Thomas Hamilton, is well set down, and is one of the best modern specimens of the adaptation of the style to a useful

[1] In the internal arrangements of the British Museum very extensive accommodation has been provided, not only for the valuable sculpture and other contents of the museum, but for the vast collection of books and manuscripts of which the library consists. In 1855 the Dome reading-room was built within the quadrangle upon an area of 48,000 superficial feet; the plan of it, originally suggested by Mr. Panizzi, librarian of the Museum, having been carried into execution by Mr. Sidney Smirke. The room is circular, causing some difficulty (as in all round rooms) in becoming acquainted with its localities; having tables and passages exactly similar converging towards the centre space. The Museum reading-room may be compared in form to the upper portion of the Pantheon at Rome, the diameter of its dome, 140 feet, being only two feet less than that of the Pantheon. The building is constructed principally of iron, with brick arches between the main ribs, supported by twenty iron piers, and is lighted from the roof and by side windows at a considerable height from the floor; the glazing, ventilation, and heating being very artistically provided for.

building. Mr. Playfair, whom we have seen taking up the designs of Robert and James Adam, built for the Trustees of Scottish manufactures, assisted by the government, two classical structures in Edinburgh upon a moderate scale and sufficiently well adapted to their purpose. One of these, the Royal Institution, is on the general plan of an octo-style peristylar temple of Grecian Doric, having an exhibition gallery in the centre lighted from the roof, with suites of rooms at the sides. Its effect is much injured by the nature of the site, from which the ground rises on two sides. The other is the building appropriated to the Scottish National Gallery and Royal Scottish Academy, of Greek Ionic; an oblong building with a square central mass, having porticoes at each side and at the ends. It contains two long suites of rooms lighted from the roof.

St. George's Hall.

Of British examples of Grecian art St. George's Hall, Liverpool, designed by Harvey L. Elmes, is perhaps the most successful, looking to its design externally and internally and to the purity of its ornament and detail. Built in accordance with the principles of Greek architecture, it displays at the same time a certain originality in their application. It is indeed the only British building in the classical style which can be named along with the church of the Magdalene at Paris.

In almost all building in the stricter classical style the defect or at least the inferiority of our sculptural decoration causes a line of demarcation between ancient and modern Greek architecture which has not as yet, and is not likely to be, got

over. Without sculptural ornament Greek forms and details, when applied in modern buildings, though they may be chaste and correct, are apt to run into plainness and monotony, of which instances are to be seen constantly. There is moreover in the pure Greek style a haughty simplicity (to use an expression of Mr. Ruskin's) which demands certain conditions in regard to scale, situation and other things, to render it pleasing. Being restricted to the ground floor, or, if a disproportionate dimension of column is employed, to the ground and first floors, a Greek building of considerable size also requires more horizontal space than often can be afforded.

The Italian still a useful popular style.

It is not, therefore, very surprising, taking these various considerations into view, that notwithstanding the lofty pretensions of the Greek to be the true classical style, the Italian in its various modifications should yet have kept its position as a useful popular style. Not disdaining that ornament, more rich than pure, which it brings from the Palazzos of Genoa, Rome, and Venice, now part and parcel of the style, it is more agreeable and striking to the general eye. And looking to its numerous combinations of the arch and column, or its ornamental façades without those combinations, and to its power of rising to a height of several stories and thus allowing more internal accommodation in a given space of ground, it is also better suited than the Greek to modern living and requirements. Of late years we have seen various new examples of the Italian style in mansions of the nobility and gentry and in public buildings and club-houses, showing

upon the whole an improvement on the examples of the same style in the last century, and affording evidence of more enlarged views and a better study of architecture. The park front of Bridgewater house, London, by Sir Charles Barry, is regarded as one of the best of the recent façades; the proportions good, the windows, including dormers, well set and grouped, the balustrades, cornices, and chimneys tastefully managed—and no portico.

Street architecture.

The picturesque irregularity of the old streets and gable-fronted houses of English towns, with their high-pitched and occasionally thatched roofs, having succumbed to the natural causes of decay and the progressive enlargement of the towns, the modern street architecture that succeeded was, generally speaking, during the 18th century, very plain and tiresomely monotonous. In illustration of this, reference need only be made to Baker Street, Gower Street, and Gloucester Place, in London, and to the streets or 'divisions' of the new town of Edinburgh as originally built. The street architecture of the town of Bath was of a more elegant and pretentious character. There was at Bath ready access to good freestone quarries in the neighbourhood, and its commanding situation upon the slope of a hill aided in giving effect to the new buildings that arose about the middle of the 18th century in that fashionable watering place.[1]

[1] 'I was impatient,' writes Mr. Matthew Bramble, in Smollett's *Humphrey Clinker* (1771), 'to see the boasted improvements in architecture for which the upper parts of the town have been so much celebrated, and t'other day I made a circuit of all the new

Street architecture is of late years considerably improved, though still in many respects defective. When this improvement commenced, the classical style, as that most in vogue and supposed to be the most manageable, was usually adopted. By grouping parcels of houses and sides of squares, and by a free use of central porticoes, engaged or otherwise, pilasters, lines of balustrades, vases and sphinxes, architects such as Holland and Nash in London and Playfair in Edinburgh have endeavoured to do away and break the monotony of modern streets and squares. In the principal squares of Edinburgh, and in the terraces (by Playfair) on the Calton hill, this more varied and ornamental treatment is seen to as much advantage though on a less scale than in London, from the

buildings. The square, though irregular, is on the whole pretty well laid out, spacious, open and airy, and in my opinion by far the most wholesome and agreeable situation in Bath, especially the upper side of it; but the avenues to it are mean, dirty, dangerous, and indirect. . . . The Circus is a pretty bauble, contrived for show, and looks like Vespasian's amphitheatre turned outside in. If we consider it in point of magnificence, the great number of small doors belonging to the separate houses, the inconsiderable height of the different orders, the affected ornaments of the architrave, which are both childish and misplaced, and the areas projecting into the street, surrounded with iron rails, destroy a good part of its effect upon the eye; and perhaps we shall find it still more defective if we view it in the light of convenience. The figure of each separate dwelling-house, being the segment of a circle, must spoil the symmetry of the rooms by contracting them towards the street windows and leaving a large sweep in the space behind. . . The same artist who planned the Circus has likewise projected a Crescent. When that is finished, we shall probably have a Star, and those who are living thirty years hence may perhaps see all the signs of the Zodiac exhibited at Bath."

excellent quality of the Edinburgh freestone and, in the case of the terraces just mentioned, their peculiarly fine situation. In more recent London architecture, in the building of large hotels, palazzo club-houses, banks, and public offices, the advantage in a picturesque point of view of giving a varied line by breaks in the outline, pavilion-towers, and ornamental chimneys, has been recognised and acted upon with greater or less success; classical architects taking a hint in this particular from the Gothic style and from Vanbrugh's manner. The National Gallery in Trafalgar Square (by Wilkins), of common-place renaissance architecture, with one of the finest sites in the world, is much injured in point of effect by its insignificant cupola. The London University building recently erected behind Burlington House from the design of Sir James Pennethorne is an elegant and well-proportioned composition in the Italian style, enriched with statuary ornament.

Superior brick-work and terra cotta, or stucco and paint?

In the modern and most showy parts of London the plasterer's skill is too much had recourse to, the use of stucco being apparently regarded as a necessary expedient where, in the absence of hewn stone, an ornamental exterior is to be provided at a moderate expense.[1] That this is a crying evil, not only architecturally, but from the circumstance of stucco, plaster and paint requiring constant attention

[1] The era of stucco and plaster seems to have commenced in London in the latter portion of the 18th century. Mr. Puff, in the *Critic* (1779), is spoken of as preparing a paragraph advertisement for the newspapers, from 'A detester of visible brick-work, in favour of the new invented stucco.'

in order to preserve them from the effects of humidity, will be evident to anyone who remarks the columnar porches and other parts of houses fronting the east in many parts of Belgravia and the western suburbs of London. Such a use or rather abuse of stucco in the external coating of houses is a great argument in favour of the growing taste for houses built of superior brick-work with stone quoins. In brick houses of this kind, having terra cotta fronts and mouldings, there is great scope for originality of treatment in a solid material and at moderate expense. Variety of colour also in the bricks and terra cotta, not applied to excess, may be used to enhance the ornamental effect. The chief risk in the use of terra cotta frontage ornaments arises from the shrinking of the material, and hence the advantage of a pure body of good clay over mixed material, as producing a greater uniformity of shrinking, is understood to be recognised in practice. For durability and beauty of line good freestone will generally be preferred; but terra cotta work gives a fineness of surface and a variety of colouring, where that is wanted, not easily to be obtained in any other material.[1]

[1] Had engineering architecture, including bridges, aqueducts, lighthouses, railway-stations, &c., come within the scope of this historical survey, the works of the Messrs. Rennie, Telford, Rendel, Brunel, Cubitt, and G. and R. Stephenson would undoubtedly have claimed attention. Of late years the desire to make this species of architecture ornamental and tasteful, as well as solid and useful, has been generally manifested, and in some instances carried into effect.

CHAPTER II.

GOTHIC ARCHITECTURE AND ITS VARIETIES.

Gothic Architecture—Its revival and use in ecclesiastical edifices—Question of its application to secular buildings—Sir C. Barry and the Houses of Parliament—Tudor Gothic—Varieties.

HAVING traced the progress of the classical style of architecture in its Italian variations and in the severer Greek style; having remarked the impetus given to it originally by the genius of Jones and Wren, the mannerism and imitation that followed, and the revolt for a time of public taste in favour of the more genuine classicism of Greece, it remains now to advert to another phase in the history of British architecture. About the same time that the pure Greek style was asserting its claim to attention in contra-distinction to the ornate and mannered Italian, a powerful rival to both these forms of classicism appeared in what has been called the Gothic Revival.

Gothic architecture, how regarded in England.

Notwithstanding the existence in all parts of the United Kingdom of many admirable monuments of Gothic building, that style had waned (as we have seen) before the influence of the Italian renaissance. Men of cultivated taste, of theory and of practice, the Wrens and Evelyns and Grays of their day,

united in depreciating it. The cathedrals and minsters were looked upon as wonderful productions of a barbarous age, which nobody could understand. Mr. Evelyn in his 'Account of Architects and Architecture,' written in the reign of King William and dedicated to Sir Christopher Wren, speaks of them as 'congestions of heavy, dark, melancholy, monkish piles, without any just proportion, use or beauty, compared with the truly ancient.'[1] The poet Gray, writing some fifty years after Evelyn, thus apostrophises the Gothic structures of Cambridge—

> Hail Horrors, hail! Ye ever gloomy bowers,
> Ye Gothic fanes and antiquated towers, &c.

And he thus sings of an old Gothic mansion—

> In Britain's isle, no matter where,
> An ancient pile of building stands,
> The Huntingdons and Hattons there
> Employ'd the power of fairy hands

[1] In this treatise Evelyn challenges a comparison of Henry the Seventh's chapel, with its 'sharp angles, jetties, narrow lights, lame statues, lace and other cut-work and crinkle-crankle,' with the Banqueting-house at Whitehall, and St. Paul's cathedral, so far as then built; and of the Oxford schools and library, with the theatre at Oxford and with Greenwich Hospital; and then asks, with an evident anticipation of the answer, 'which of the two manners strikes the understanding as well as the eye with the more majesty and solemn greatness?'. He admits that there is something 'solid and oddly artificial' in the Gothic manner, but complains of the 'unreasonable thickness of the walls, the clumsy buttresses, towers, sharp-pointed arches, doors and other apertures without proportion, nonsense insertions of various marbles impertinently placed, turrets and pinnacles thick-set with monkeys and chimeras, and abundance of busy work and other incongruities.'

To raise the ceiling's fretted height,
Each panel in achievements clothing—
Rich windows that exclude the light,
And passages that lead to nothing.[1]

To the honour of Sir William Chambers, himself an architect in the classical manner, perhaps the earliest appreciation in more recent times of the merits of Gothic architecture, particularly in construction, appears in his 'Treatise of Architecture'[2]:—

To those usually called Gothic architects (says he) we are indebted for the first considerable improvements in construction; there is a lightness in their works, an art and boldness of execution to which the ancients never arrived, and which the moderns comprehend and imitate with difficulty. . . Would our *dilettanti*, instead of importing the gleanings of Greece, or our antiquaries, instead of publishing loose incoherent prints, encourage persons duly qualified to undertake a correct elegant publication of our own cathedrals and other buildings called Gothic, before they totally fall to ruin, it would be of great service to the arts of design, preserve the remembrance of an extraordinary style of building now sinking fast into oblivion, and at the same time publish to the world the riches of Britain in the splendour of her ancient structures.

[1] Gray, when travelling on the continent in 1739, with the Hon. Horace Walpole, talks slightingly of the cathedral of Amiens as a 'huge Gothic building, beset on the outside with thousands of small statues,' &c.; and of Sienna cathedral as 'a huge pile of marble, laboured with a Gothic niceness and delicacy in the old-fashioned way;' while he makes honourable mention of the twin renaissance churches at the Porta del Popolo at Rome as 'of a handsome architecture.'—Mason's *Life and Works of Gray*.

[2] Third edition, p. 128.

Strawberry Hill.

About the time of the publication of Chambers' Treatise in 1759, Horace Walpole was amusing himself with his Gothic plaything of Strawberry Hill. He could hardly have flattered himself that this villa was to be the nucleus of a revival of Gothic architecture; but there can be no doubt that it was suggestive, leading to enquiry and to a study of the Gothic style. It would have conduced to a better appreciation of this style, and probably to an earlier and better practice, if there had been materials more accessible than the original Gothic examples, from which to gain the necessary knowledge of its principles and details. The architects of that time had no guides to refer to in the way of trustworthy books containing designs of Gothic architecture. Even Sir Christopher Wren and the best of his successors, when required to build in the Gothic manner, manifestly ignored its rules and detail.[1] It is not surprising, therefore, that when a desire for Gothic building, chiefly in the form of private dwelling-houses, arose and became fashionable in the latter half of the last century, the demand was but imperfectly supplied as regards satisfactory execution.

Defective knowledge of Gothic.

In such a state of matters it was perhaps fortunate that comparatively few churches were built. In the case of country mansions and villas the zeal and impatience of the admirers of Gothic outran the architectural skill and knowledge of the time. In many

[1] This is very evident in the church of St. Dunstan's in the East, one of the exceptional churches in the Gothic style by Wren, which (with its effective Gothic spire resting upon four light arches of open work) has been restored and rebuilt in the present century.

parts of the country Gothic castles arose, uncomfortable as dwelling-houses and unworthy of the name of fortified places; country squires erected priories, and London citizens rusticated in little Strawberry Hills. The Gothic house-building fervour culminated in Fonthill Abbey, which was nearly completed in the early part of the present century, from the designs of James Wyatt, and was the wonder of its day.

By this time experience and study had gradually brought about a considerable improvement in Gothic building. The careful researches and drawings of John Britton embodied in the 'Architectural Antiquities of Great Britain' and in his 'Cathedral Antiquities of England,' and the publications of the elder Pugin, contributed in a sensible manner to diffuse a knowledge both of the principles and of the appropriate detail of Gothic. These were followed later in the present century, and with the same instructive tendency, by the publications of the younger Pugin, of Rickman, Billings, the 'Glossary of Architecture,' and by Mr. Fergusson's 'History of Architecture.'[1] 1807–21.

With improved means of study and information the practice of Gothic building improved. Abbeys, priories, castles and Gothic villas, continued to spring up in all directions from the designs of the Wyatts, Smirke, Atkinson and other architects; occasionally without much regard to fitness for their purpose or Improved study and practice of Gothic.

[1] In these works, the wonderful improvement in the accuracy and beauty of the engraved designs is conspicuous. The discovery and practice of photography has also of late years done much to furnish a more perfect knowledge of the detail and ornaments as well of Gothic as of other kinds of building.

appropriateness of site, but in better taste than formerly as to correctness of style and detail, and with more attention to internal comfort.

Ecclesiastical buildings.

This improved executive power in Gothic has however been most observable in ecclesiastical buildings, in churches and schools and colleges; and even those critics who have no partial bias towards the Gothic style allow the force of the considerations that weigh in its favour as a style more capable of being adapted to modern church architecture and of much greater variety than the classical, and also much less expensive to build in, consistently with good architecture. In the course of the last fifty years churches and buildings of ecclesiastical character have been erected in all parts of the kingdom in every mode of Gothic, from the Norman to the Tudor.[1]

[1] Admitting, with some qualification, the superior advantages of the Gothic as an ecclesiastical style, the accomplished author of *Modern Styles of Architecture* (B. iv. ch. 5), charges its advocates with retrograding or going back to what he calls mediæval times for their examples, and imitating too minutely what he calls mediæval forms and ornamental detail; their writings and practice reiterating the demand for 'truth,' while by constantly reproducing what belongs essentially to a former age, they are aiming at falsehood and constructing forgeries. But (with deference to Mr. Fergusson) it is thought that the Gothic architects do not propose any such direct copying or minute imitation of particular early examples. In Gothic, as in Classical architecture, the forms and detail belonging to the style, as collected from examination of the best examples, are to be taken and applied according to the size, purpose, and position of the building, without slavish copying. Of course, in restorations and additions, the imitation of the manner and ornament of the original building must necessarily be more exact and direct. The Gothic architecture in England of the

Assuming the recent use of the Gothic style in ecclesiastical building to have been greatly on the increase, and assuming also that the preference thus shown for it rests upon good grounds, what shall be said of the application of the Gothic style to civil or

Application of Gothic style to secular edifices.

13th and 14th centuries is generally considered the best; and, however originally derived, it may be regarded in its pointed manner as an architecture of native growth and perfecting. Taking this to be so, it is difficult to see why the Gothic in its best period should be depreciatingly held up as a mediæval and archæological style any more than the Doric and temple architecture of the Greeks, which is known to have reached its most perfect state at an early period of their history. Several of the arts, both in ancient and modern times, have attained a high degree of excellence in advance apparently of the civilisation of the community within which they have arisen. When the civilisation of the Greeks was at its height, they still hailed not only the Doric architecture, but the sculptures of the Theseion and the Parthenon as the best in their kind, and at Pæstum they built after the earlier examples. Painting in Italy arrived at great excellence very soon after Giotto and his contemporaries had rescued it from the platitude of the Byzantine manner, and when modern civilisation was just beginning to take form. As well on the continent as in England, the old painting on glass, particularly in respect of colour, is generally considered quite as worthy of imitation as the finest coloured glass of more recent times. These analogies seem to strengthen the position of those friends of Gothic architecture who see no ground for being ashamed of building or endeavouring to build in that style of Gothic which is recognised as the best. Architecture, like any other art, must look to what has gone before; and, if the pointed Gothic of the 14th century is the best that England can show, there is no reason why (provided a servile imitation or copying be avoided) we should reject the use of the precedents of that time. The present age is sufficiently strong in scientific and artistic invention, and in the progress made in the arts of design, to admit of its building according to the best precedents in the Gothic architecture of an earlier age, without its originality or common sense being subjected on that score to challenge.

secular architecture? The best examples of Gothic (and upon which its style is formed) being ecclesiastical, the secular building style must recur for its early examples to the grim keeps of the Norman era, to the Edwardian castles of the succeeding centuries, to the decaying though picturesque streets of old towns, and to the castles and mansions of the age of the Tudors, when by the fusion of races and the progress of civilisation the Saxon and Norman elements, in architecture as in other things, had merged in the English.

Although showing a considerable amount of thoughtful detail, the Early English secular building had no very prominent architectural features beyond towers, pointed gables, high-pitched roofs, and its adoption or retention of the principle of the arch in construction in preference to the lintel.[1] But a marked change came over it, as has been already observed, in the reigns of Henry VIII. and Elizabeth, by the introduction of Italian detail and ornament; the use of which in the façades and courts, superinduced upon the English or Gothic framework with a greater or less degree of enrichment, has communicated a peculiar character to the secular architecture of the latter portion of the reign of Henry VIII. and of the reigns of Elizabeth and James I.

Such being the phase in which secular architecture appeared in England at the time when the principal edifices to which the Gothic architect can refer as

[1] Where a lintel was used, as in square-headed windows, it is believed to have been, as now, usually protected by a flat arching above.

examples, now or lately existing, were reared, this kind of architecture, Tudor and Jacobean, cannot evidently be dealt with in practice according to strict rules. It is essentially of an irregular character, though in the hands of an architect of taste and feeling by no means unsymmetrical; susceptible of much variety of adaptation, and depending for its effect upon its natural and picturesque arrangements and a varied sky-line. It consequently admits of a great variety of treatment, as in the particular of windows, which may be square-headed, arched and pointed, single or grouped, according to the height of the wall, the surroundings of the house, and other circumstances.[1]

The question of the application of the Gothic, or, as it is sometimes called, the native style, to civil or secular architecture was fairly raised in 1835, on the occasion of the erection of the new Houses of Parliament. The traditions of the leading political and London men of that day were in favour of the Italian style; but historical associations, the vicinity of Westminster Abbey, and the growing taste for the English style, at last prevailed; and the competition which was opened by Government for designs was restricted to the 'Gothic or Eliza- Tudor Gothic.

[1] On the constructive question of arch or lintel for windows and doors, Mr. G. G. Scott, in his *Secular and Domestic Architecture* (1858), allows considerable latitude:—'I claim,' says he, 'for Gothic architecture the liberty to use the arch or the lintel as circumstances may dictate, with a preference, *cæteris paribus*, for the arch; and in the same manner I claim for it the free choice of the different forms of arch, as may be best suited to each particular position, with a general preference for the pointed arch.'

bethan' style. The design of Mr. (afterwards Sir Charles) Barry, which was the one approved of, professed to be 'Tudor' in style—of an early period in that style, when the detail and enrichment were still in most instances Gothic.

Sir C. Barry, his chief works.

Having touched upon this, Sir Charles Barry's chief work, and one of the most remarkable of recent English efforts in architecture, we may be pardoned for devoting a page to this architect's too short career, a résumé of which will aid in illustrating the course of the architectural ideas and practice of his day. Born in 1795, the son of a stationer in Westminster, Barry received an architectural education. He was in early life an ardent student of Greek architecture, and in a three years' tour abroad became thoroughly acquainted with the best examples of the Classical style. He soon however perceived that the Italian was more susceptible than the Greek of adaptation to modern requirements, though he long retained the opinion that it should be purified and refined, and treated in some measure *à la grec.* The Italian-Gothic he does not seem at this time to have much affected; the Campanile at Florence being one of the few specimens of it he liked. On returning from abroad a sense of the importance of Gothic architecture appears to have grown upon him. In his mental constitution and his taste he was eclectic, and this concurred with the professional habits of an architect to prevent his exclusive devotion to one style. Love of truthfulness, of unity and regularity, and a careful subordination of ornament to the general design, were

with him guiding rules, to be observed while using any style, whether Italian or Gothic. His designs for the Travellers' and Reform Clubs (in the style of Italian palazzos), and the Manchester Athenæum, first gave him a position in England as a classical architect. Bridgewater House is a later work, and in its façade to the park perhaps the best example of his Italian manner. A greater freedom of treatment is shown in the town-hall of Halifax, some anomalous features displaying themselves not quite in accordance with Barry's earlier principles in art. The Grammar School of Birmingham and various English mansions afforded him an opportunity, before the 1835.
building of the new Houses of Parliament, of showing what he could do in the Gothic manner, to which he had given a careful study, taking the assistance of the younger Pugin for his detail.[1]

New Houses of Parliament.

Considering the great size of the new palace of Westminster (occupying, with the architectural terrace and enclosed spaces, an area of about eight acres), its numerous requirements internally in point of accommodation, light, ventilation, acoustics, and along with all this the general symmetry of its plan, Sir Charles Barry's design and execution of the building may be regarded on the whole as successful an example as was possible of the adaptation of the Tudor Gothic to modern uses. Westminster Hall, recently adorned with national statues by English sculptors, forms a vestibule to the new edifice, out of proportion per-

[1] *Life and Works of Sir Charles Barry*, by the Rev. Alfred Barry, 1867.

haps in point of spaciousness, but hallowed by old associations. In the corridors and central octagon historical statuary, sculptural ornament, and wall-painting (here more protected from the humidity of the climate than in other situations where it has been tried), lend their aid to architecture with great effect. In the Princes' Chamber, as in other parts of the palace of Westminster, the decoration and Gothic detail is of marked character and carefully applied. The pyramidal group by Gibson of her Majesty seated, with statues of Justice and Clemency, both admirable sculptures, standing on either side, is placed in a spacious Gothic recess of this hall.[1] The central octagon, from which the four corridors diverge, is said to be the largest known eight-sided vault without a central pillar. The House of Lords continues in its design and gorgeousness of ornament as originally planned; but the House of Commons has been altered from its original form by the ceiling being required to be lowered, which could only be done by the introduction of an inner ceiling, panneled, with sloping sides, so cutting the side windows and affecting the proportion of the room. In the ornamental and sculptural detail of the building, external and internal, Sir Charles Barry received important aid from Mr.

[1] The group has been thought by some to be inconsistent with the scale of the Princes' Chamber and the Gothic decoration; but this matter appears to have been carefully considered at the time the commission to Mr. Gibson was given, and the sculpture is a great work of art.—Eastlake's *Life of Gibson*, p. 205.

Pugin, although there would seem to be no ground for holding Pugin's assistance to have affected the originality of the design of Barry.[1]

Sir Charles Barry's regard for symmetry and his subordination of ornament to the general design is evident in the whole external architecture of the Westminster palace. At the same time the sky-line is well broken by the towers and pinnacles. The chief departure from a symmetrical arrangement of the parts of the edifice is the disposition of the three principal towers, while each differs from the others in character and form. They group however well together when seen against the sky from the Parks. The clock-tower with its heavy corbelling at the top, when seen at some distance, has a feeling of Italian-Gothic. The central tower is considered too small. The river front of the building may be thought to want variety of light and shade, of which the northern side, from its indented contour, has more. The distribution of the surface ornament, almost in a diaper fashion, certainly preserves a subordination of ornament to general design; but looking to the extent and mass of the building, perhaps a bolder and larger style of ornament, not interfering too much with the general plan, might have increased the architectural effect and relieved the flatness and uniformity of surface.

[1] *Life of Sir Charles Barry*, p. 198, and Letter there quoted from the *Builder*. Mr. Pugin's influence is supposed by some architectural critics to have been unfavourably exercised in the plan of the Victoria Tower, of which the gateway is extremely lofty; and also in the Gothic roofs of the building.

Shall a building for domestic purposes be in the Classical or in some variety of the Gothic style?

Whether a building intended for domestic purposes and living shall be in the Classical or in one of the varieties of the Gothic style, usually depends on several considerations.

Consult the genius of the place in all—

was Pope's advice to the Earl of Burlington in the matter of ornamental building and gardening, and a very good general rule, so far as it goes. Regard is however also due to the proposed uses of the building, to the cost, and to the wishes and taste of the proprietor. In well-sheltered parks in the southern counties of England or Ireland, a country mansion in the Classical style, Italian or Greek, is set down with a better prospect of comfort as well as of architectural effect than it would be in the colder northern counties. Nor does there seem to be any reason why a Gothic castle or priory built on an appropriate site in any part of the island should not be made to combine the principal architectural conditions with the conveniences and arrangements of modern life.

For country mansions of moderate dimensions there is much to be said in favour of the Tudor or Jacobean variety of the Gothic, in which the main Gothic forms are retained, with a greater or less amount of Italian detail superinduced; and likewise for that variety of Gothic called the 'Scottish Baronial,' for which however Gothic detail is understood to be more appropriate, and preferable to Italian. The Elizabethan or Jacobean and the Scottish varieties of style are both of them susceptible of

great picturesqueness of form, and of a balance of lines or masses composing agreeably to the eye, without an exact symmetry of parts. And they are not only susceptible of great adaptation in respect of internal arrangement, but they seem to have a character and appearance externally combining well with the general character of British scenery. They are also likely to be more in harmony with local associations and traditions, and with neighbouring rural buildings, such as churches, villages and farm-houses.

A building in whatever style to be in harmony with itself and its surroundings.

The present condition and civilisation of the British people has grown and been developed out of a variety of races and influences, and there appears to be no ground for restricting British architecture to one style, provided always the building be in harmony with itself and its surroundings. In the existing palazzos and dwelling-houses of Venice, Rome and Florence, there are various styles observable, Renaissance, Italian-Gothic and Mixed; the block forms in the case of all of them not differing in essentials. In the British Isles, where for upwards of a century by far the greater amount of new architectural building was in the Classical style, while the Gothic, earlier or later, is more native to the soil, there is an appropriate field of large extent and sufficient variety of scenery and climate for the employment of either style, whether in isolated country edifices or in cities and towns; the task of preserving harmony between the styles being in the case of town buildings more difficult.

BOOK III

PAINTING.

CHAPTER I.

The rise of native British Painting — Art-work of William Hogarth—Sir Joshua Reynolds—Thomas Gainsborough—George Romney.

CONFINED within the limits set to its length by a regard to proportion, the following historical account of the British School of Painting will be little more than a series of groups represented in outline. In this series attention is due in the first place to the works of William Hogarth. Not that Hogarth has an equal claim with Sir Joshua Reynolds to the merit of being founder of a school, but that, in an age of mannerism and conventionality, he led the way in a recurrence to the fountain-head of all painting, nature and human life. Whether intentionally or not, he went on the track recommended by Pope :—

Hogarth; his recurrence to nature and real life.

> First follow Nature and your judgment frame
> By her just standard which is still the same;
> Unerring Nature, still divinely bright,
> One clear, unchanged and universal light,
> Life, force and beauty must to all impart,
> At once the source and end and test of art.[1]

In the case of genius so original as that of Hogarth, his talent did not show itself when working on the thoughts of other men; and his book-

[1] *Essay on Criticism.*

illustrations of 'Don Quixote,' of 'Gulliver's Travels,' and even of 'Hudibras,' gave but faint indication of his powers. In addition to designing and engraving he began early to paint portraits, conversation pieces, and landscapes with small figures.[1] Finding this practice not sufficiently remunerative, Hogarth betook himself to the painting and engraving of 'modern moral subjects.' 'I have endeavoured,' says he, 'to treat my subjects as a dramatic writer; my picture is my stage, my men and women my players, who by means of certain actions and gestures are to exhibit a dumb show.'[2] Such was the painter's own theory of the unique productions of his brush and graver now to be noticed.

Dramatic character of his art.

His great serial subjects.

The six pictures of the 'Harlot's Progress' appeared in 1733; the subject being treated in a perfectly original style, though the idea of representing the story of a life and its leading incidents in a series of delineations had been anticipated by Murillo's six pictures of the history of the Prodigal Son. Prints from his pictures were engraved by Hogarth for circulation, and were remarkable for vigour of touch and expression rather than elaborate finish. The 'Rake's Progress' in eight pictures followed. The paintings of this series are in

[1] A carefully painted 'View in London,' belonging to Lady Ashburton, and probably one of those early pictures, was in the Burlington House exhibition of deceased masters in the spring of 1871. A scene from the *Beggars' Opera*, in which the characters are portraits, also an early picture, is in possession of Mr. Murray, Albemarle Street.

[2] Ireland's *Hogarth Illustrated*, vol. iii.

the Soane Museum, and although the gradations of character in the successive pictures are admirably given, they are not equal in execution to the subsequent series of 'Marriage à la Mode.' The prints of the 'Rake's Progress' are said by Mr. Walpole not to have had so much success as their predecessors, from want of novelty; and yet in the seventh and eighth pictures the new element of madness is brought in with striking effect. In 1744 appeared the series of 'Marriage à la Mode,' the pictures of which were regarded by Hogarth, and justly so, as his masterpiece in painting.[1]

His best pictures sold with difficulty.

Notwithstanding the popularity of the prints, his best pictures had difficulty in meeting with purchasers. Whether this was attributable to the taste of the time, which had a tendency to underrate native attempts in art, or to the enmity of the connoisseurs and picture-dealers, may be doubtful. Hogarth had exposed and declared war against the trade in so-called pictures of the 'ancient masters,' all of whom (from the spurious copies and examples of continental painting that came under his notice) he branded as the 'black masters,' and had given expression to his predominant feeling on this point in his engraved prints of the 'Battle of the

[1] The prints of this series were not engraved by the painter, but entrusted (with the exception of the heads) to French artists; *Advertisement in the London Daily Post*, 1743. Hogarth's chief source of profit in his profession arose from his prints—a state of things not unknown in the subsequent history of British art. Being the work of a *peintre graveur* they had, and good impressions still have, the merit and character of original works.

Pictures,' 'Time smoking a picture,' &c. The fact however is undoubted, that Hogarth's best paintings were sold with difficulty and at inadequate prices.

His original works.

Nothing daunted, he went on his way and produced a number of original works — the 'Four Times of the Day,' amusing and vivid delineations of London life and manners; the moral subject of 'Industry and Idleness' in twelve pictures; 'Beer Street and Gin Lane;' the four pictures on 'Cruelty,' displaying the artist's power, but with details of a revolting kind; the 'Election' series (in the Soane Museum), produced after the general election of 1754, and abounding in humorous satire and comic incident.

No odd concatenation of circumstances or combination of incongruous images could show itself within Hogarth's ken, but it was instantly seized and fixed. Thus we have, in single subjects, 'Modern Midnight Conversation,' a scene of drunken revelry; the 'Lecture (very appropriately named) on Vacuum;' 'Strolling actresses dressing in a barn,' inimitable for its humorous drollery; the 'Enraged Musician,' in which discord in sound is made visible to the eye; 'Credulity, Superstition and Fanaticism,' a severe ridicule of the Methodists; the 'Distressed Poet,' of which the painting, now in the Grosvenor gallery, is an excellent example of colouring and expression.

Of scenes connected with public occurrences and recorded by the satirical pencil of Hogarth, may be noted the 'March to Finchley,' the 'Foot-guards setting out for Scotland in 1745,' which with pointed satire was dedicated to the King of Prussia; and

the two pictures of 'England' and 'France,' on the occasion of the breaking out of the war in 1756.

In the class of subjects already referred to Hogarth is perfectly unique;

> He followed no master,
> Nor by pupil shall e'er be approached, alone in his greatness.

Unsuccessful in historical painting.

In historical painting, in its usual acceptation, he was not so successful. His 'Paul before Felix' and other pictures of this kind are deficient in the dignity and grace we are accustomed to look for in historical painting, and which is found in the great examples of the Italian masters. For such works he wanted elevated sentiment and poetic imagination. For subjects of high art and pure form he was probably otherwise disqualified by his imperfect education in drawing. The colouring of his pictures, though dealing largely in brown hues, is usually regarded as superior to his drawing, and in his best examples, as the 'Marriage à la Mode,' is remarkable for richness and purity as well as for the quality (not too common among English painters) of retaining its original tints.

Portraits.

The portraits of Hogarth, especially those not painted with a view to any striking effect, are characteristic and natural. Such are—his picture of Garrick with Mrs. Garrick standing behind his chair and taking a pen from his hand; the portrait of himself and his dog Trump; Captain Coram, of the Foundling Hospital, full of benevolence and simplicity. Of his poetical portraits that of 'Mr. Garrick as Richard III.' has an exaggerated air, and the picture of 'Sigismunda,' though effective in expression

and solidly painted, is wanting in the qualities of grace and beauty. The portraits of Wilkes and Churchill are forcible and clever caricatures.[1]

Hogarth's peculiar walk in art.

When Hogarth chose for his peculiar walk in art what he called 'dramatic painting,' he had discovered where his strength lay. With a quick sense of the incongruous and ridiculous, he has in point of wit and humour no superior among painters in such subjects as the 'Strolling Actresses,' the 'Consultation of Physicians,' and many others. In satirical and serious subjects he is fully more the Juvenal than the Horace of his art. Blending in his great serial pictures comedy with tragedy, grim and ghastly humour with moral teaching, the impression he conveys by them is an appeal not so much to the taste, or the feeling of curiosity or ridicule, as to the understanding and the moral sense of man.

Sir J. Reynolds' education in art.

Hogarth died in the fourth year of the reign of George III., by which time the painting style of Reynolds was already formed. When Reynolds, about the year 1740, began to apply himself to painting, it was scarcely possible for a student of art to obtain the necessary primary education.[2] During the two years he was with his first master Hudson in London, who set him to copy Guercino's drawings as an exercise, he could have acquired very little

[1] It is beyond the scope of this notice to speak of Hogarth as author of the *Analysis of Beauty*, which contains (with much that is untenable) some pertinent observations on art; as, for instance, his explanation of the unfavourable effect of time on the colours of pictures, contrary to the view of those who think that pictures are mellowed by time, given in a note to the fourteenth chapter.

[2] Edwards' *Anecdotes of Painters*.

knowledge of his art, and this want of early training renders the merit of Reynolds in taking advantage of what appliances were in his power the more conspicuous.

Commencing to paint portraits at Plymouth, he produced in 1746 a half-length portrait of Captain Hamilton (now in the Scottish National Gallery), as to which and others of the same period he is said to have afterwards expressed surprise to see them so well done, and to have lamented that in so many years he had not made greater progress in his art.[1]

Accompanying Commodore Keppel in his ship to Italy, and commencing there what was to him a new life in art, Reynolds returned to London in 1752 and established himself as a portrait-painter. His pictures soon attracted general attention, eclipsing everything that had been done in portrait since the time of Vandyke. His early works are considered to be more simply and safely executed, as regards vehicles, than his later pictures. One of the first that attracted notice was a turbaned head of the youth Joseph Marchi, his attendant and afterwards assistant.[2] A portrait of the Duke of Devonshire, and one of Admiral Keppel represented standing on a rocky shore, made him known to the fashionable world of London. The faulty manner and poor execution and colouring of his rivals of the old school was soon made manifest, and Reynolds took the lead as a painter of portraits and poetical subjects of

1749.

His early portraits.

[1] Northcote's *Life of Reynolds*, i. 21.

[2] Now in possession of the Royal Academy. A half-length of Admiral Keppel is in the National Portrait Gallery.

a portrait character for a period of about thirty years.

His merit in art.

What, it may be asked, had Reynolds done for the art of painting in England to justify the high position he then took and has since retained? The answer is, that he did much:—he did away with the mannerism of his predecessors and set an example to others of originality of treatment, approving in this particular the practice of Hogarth; he communicated to his pictures individuality, character and expression; he displayed a marked excellence in his management of light and shade, and in the beauty and harmony of his colouring; and he was mainly instrumental in overcoming that prejudice against native art which pervaded English society up to a late period of the 18th century.

What conduced much to make the pictures of Reynolds and other artists known, and to enable amateurs and the public to distinguish good pictures from bad or mediocre, was the commencement by the artists themselves of the system of annually exhibiting their works for sale. The first general exhibition took place in 1760, in a room belonging to the Society of Arts, then located in the Strand.[1] The artists then split into two parties; the main

First exhibition of pictures.

[1] This well-intentioned Society was instituted in 1754, 'for the encouragement of Arts, Manufactures, and Commerce.' Its first move in the direction of the Fine Arts was the proposal of premiums for boys' drawings. Prior to 1760 the Society had begun to offer annual premiums for historical and landscape paintings, sculpture, and designs in architecture. The subsequent history of art has shown that these awards were often not very happily made.—Pye's *Patronage of British Art*, pp. 61, 92.

body exhibiting in a room in Spring Gardens, which was countenanced by Hogarth and Reynolds. Among the pictures exhibited by Reynolds at this time was 'Garrick between Tragedy and Comedy,' a humorous allegorical composition, and his whole-length of 'Lady Sarah Bunbury sacrificing to the Graces,' one of those allegorical portraits (like the 'Graces decorating the statue of Hymen' in the National Gallery) which recall something of the affectation of Lely and Kneller, though much better executed. In the most admired female portrait-pictures of Reynolds, as the Ladies Waldegrave and others, the subjects of the picture are engaged in more life-like occupations, and are characterised by their native grace and beauty.

Formation of Royal Academy.

The divisions of the artists resulted in the formation of the Royal Academy of Arts, of which Reynolds was unanimously chosen president, while he was at the same time knighted by the king.[1]

[1] 'The scheme of the Royal Academy' (to use the words of Mr. Redgrave, in his *Century of Painters*) 'includes the maintenance of schools free to all who have mastered the rudiments of art and are of good character; exhibitions free to all whose works possess sufficient merit; and to this is added the generous provision, that any surplus arising from exhibitions, after defraying the expenses of the schools and providing for future contingencies, shall be devoted to the relief of necessitous artists, again without exclusion, for the benefit of all. The Academy consists of forty members (though only thirty-six were appointed at the commencement), painters, sculptors, and architects by profession; to whom two engravers have recently been added; and, avoiding the error of the Incorporated Society, the management was placed exclusively in this body, which is self-elective. The only qualification for admission is fair moral character, high professional

In his address on opening the Academy in January 1769, Sir Joshua observed:—'An institution like this has often been recommended upon considerations merely mercantile; but an academy founded upon such principles can never effect even its own narrow purposes. If it has an origin no higher, no taste can be formed in manufactures; but if the higher arts of design flourish, these inferior ends will be answered of course.' He then remarked that there were at this time a greater number of excellent artists than was ever known before at one period in this nation; and concluded with expressing a hope that 'this institution may answer the expectations of its royal founder, and that the present age may vie in arts with that of Leo the Tenth, and that the dignity of the dying art (to make use of an expression of Pliny) may be revived under the reign of George III.'[1]

reputation, the age of at least twenty-five years, and residence in Great Britain. The government is in the general assembly, and in the President and Council of eight members, one half changing each year, and every member serving in rotation. The officers comprise a secretary, a keeper, who has charge of the instruction in the schools, both elected by the members, and a treasurer and librarian appointed from among the members by the Crown. Members are also annually selected by the Council to superintend the teaching; and professors are appointed to lecture on architecture, sculpture, painting, and anatomy. The Academy also comprises twenty-four associated members, four of whom are engravers. This body has no share in the management, but enjoys all the other advantages the Academy can offer, and from it alone the Academicians are elected.'

[1] *Works of Sir Joshua Reynolds, with Memoir*, by Malone, 1824, 3 vols.

To a voluntary duty undertaken by Sir Joshua Reynolds, we owe the fifteen Discourses delivered by him in successive years at the annual distribution of the Academy prizes, which (without much methodical arrangement) contain, in their collected form, many valuable observations upon painting and the arts of design. Discourses of Reynolds.

By express arrangement at the opening of the Academy Sir Joshua painted for the academicians whole length portraits of the king and queen, being the only occasion upon which he ever did so. George III. had undoubtedly more enlarged views of art and its encouragement than his two predecessors, and from the very commencement of his reign evinced a desire to extend his patronage to its professors; but he was not happy in his selection of those who were to be so favoured. He preferred the respectable but inferior work of Zoffany, Ramsay and West to the painting of Reynolds, and the mannered compositions of Zucharelli and Barrett to the landscapes of Wilson and Gainsborough.

A year or two after the establishment of the Academy the members located themselves in apartments in Somerset House, the use of which had been granted to them by the king—a change of locality favourable to the position of the artists as a profession. The principal exhibitors during the first years of the Academy were Sir Joshua Reynolds, Gainsborough, West, Dance, Barrett and Angelica Kauffman. The year 1773 was marked by the appearance of two important pictures by Reynolds, an allegorical portrait of Dr. Beattie and 'Count Early exhibitors.

Ugolino in the Tower of Famine.' In the former Beattie is represented with his 'Essay on Truth' under his arm, an angel going before and dispersing a phantom group of vices and errors, one of which is a likeness of Voltaire. This picture is well executed, but has been subjected to considerable criticism. The other picture is sufficiently striking, but opinions may differ as to its successful treatment by the artist. Painting from Dante is like painting from Shakespeare, the representation by the artist of the idea already embodied in the poet's language hardly ever coming up to the original. It is so with Sir Joshua's picture of 'Macbeth and the Witches,' painted for Alderman Boydell's Shakespeare gallery, and also with his 'Death of Cardinal Beaufort,' in which, although the principal figure is ably delineated, the painter has apparently blundered in giving bodily shape to the—

Reynolds' pictures from Dante and Shakespeare.

> Busy meddling fiend
> That lays strong siege unto this wretch's *soul.*

The subject of a third Shakespeare picture, 'Puck sitting on a mushroom,' was of simpler character. It has always been regarded as one of Sir Joshua's felicitous efforts, and nearly fulfils one's preconceived idea of that mischievous sprite.

Of sacred history.

The pictures of sacred history by Reynolds are not numerous. The cartoon of the Nativity for the west window of New College Chapel at Oxford, and the Holy Family in the National Gallery, are well known. They recall to some extent the manner of Correggio or of Barocci.

Sir Joshua's strength lay in portraits. His por-

traits of ladies are almost uniformly graceful and pleasing; but it has been remarked by contemporaries that the sweetness and beauty he imparted to them was often accomplished at the expense of likeness.[1] Some of his female portraits have more than others an appearance of individuality and character, such as those of the old Countess of Bute, of the Duchess of Devonshire, and the group of Lady Susan Strangways and Lady Sarah Lennox with Mr. Fox. In the particular of dress he was very successful in adapting the mode of the day in headdresses and otherwise to a costume more graceful and picturesque. He was particularly fastidious on this point, and would frequently insist upon a variety of dresses being tried until he was satisfied.[2]

Female portraits of Reynolds.

In his portraits of men Sir Joshua did not trust altogether, like some of the greatest continental masters, to the delineation of expression in the face for conveying character. He frequently added some little circumstance characteristic of his subject. Thus he has portrayed the Italian Baretti, who was near-sighted, reading a book close to his eye, and Lord Heathfield grasping in his hand the key of Gibraltar. His landscape back-grounds, too, are often characteristic. Of his power in portrait it has been observed by Mr. Burke, that—

His expression of character in portraits of men.

He communicated to that description of the art in which English artists are the most engaged, a variety, a fancy and a dignity derived from the higher branches, which even

[1] Wilkie's *Observations on Portrait Painting*, in his *Life* by Cunningham, vol. iii. p. 172.

[2] *Life of Sir Joshua Reynolds*, by Leslie and Taylor.

those who professed them in a superior manner did not always preserve when they delineated individual nature. His portraits remind the spectator of the invention of history and the amenity of landscape. In painting portraits he appeared not to be raised upon that platform, but to descend upon it from a higher sphere.[1]

Ideal portraits.

Of the poetical portraits of Reynolds one of the most celebrated is that of Mrs. Siddons as the Tragic Muse. Here the personality of the great actress is sunk in that of the Tragic Muse; and it is this entire change of personality which can alone justify the introduction of the two genii of the dagger and bowl. The painter has signed his name on the hem of Mrs. Siddons' garment—the only occasion he ever did so, except on the portrait of Lady Cockburn. The pictures of Kitty Fisher as Cleopatra dissolving a pearl, and of Emily Coventry as Thais with a torch, are also portraits of a poetic nature, of less pretension.

Of children.

Among the most pleasing of the pictures of Reynolds are those of which children form the subject. The naïve simplicity and guileless moods of children, whether of high or humble birth, were never better represented than in such pictures as the 'Strawberry Girl,' the portrait of Philip Yorke, the demure little miss with the mob-cap belonging to Earl Dudley, and the sylvan portrait of Lady Anne Fitzpatrick in the possession of Lady Lyveden. Some of his pictures of children in ideal subjects, as 'Hercules strangling the Serpents,' now at Petersburg, approach the historic character.[2]

[1] Northcote's *Life of Reynolds*, ii. 288.

[2] Of the picture of the 'Babes in the Wood,' in the possession of the Hon. Mr. Cowper Temple, Northcote has the following

Although in his drawing of the nude (any defect in this being chiefly observable in historical pictures) Reynolds was occasionally faulty, his drawing of the face, where there is little muscular development, is considered well-nigh unexceptionable; and his hands and arms, though often slightly finished, are seldom otherwise liable to criticism. He objected on principle to elaborate finishing of the extremities, as dangerous to the spirit and execution of his picture and interfering with its effect *as a whole*.[1]

The most serious objection to the painting of Sir Joshua Reynolds arises from the too frequently defective durability of his colouring. The colour of a considerable number of his pictures gave way in his lifetime, and of many more since that time,—a fact too painfully evidenced by examples of faded faces on the walls of English galleries and rooms.[2] This was

Colours of Sir J. Reynolds too apt to give way.

notice:—'When the beggar's child, who had been sitting to him for some other picture, during the sitting fell asleep, Reynolds was so pleased with the innocence of the object, that he would not disturb its repose to go on with the picture on which he was engaged, but took up a fresh canvas and quickly painted the child's head as it lay, before it moved; and as the infant altered its position, still in sleep, he sketched another view of its head on the same canvas. He afterwards finished a back-ground of woody scenery, and, by adding the robin redbreast, converted it into the subject of the 'Children in the Wood.'—*Life of Sir Joshua Reynolds.*

[1] Eleventh Discourse, *Works*, vol. ii.

[2] In one of Dr. Wolcot's Odes to the Academicians for the year 1785, seven years before Sir Joshua's death, his pictures are thus referred to:—

> Muse, sing the wonders of the present year,
> Declare what works of sterling worth appear.
> Reynolds his heads divine as usual gives,
> Where Guido's, Rubens', Titian's genius lives;
> Works, I'm afraid, like beauty of rare quality,
> Born soon to fade, too subject to mortality.

in a great measure caused by the experiments he was constantly making both in the materials of his colours, and in the glazes and varnishes he used.

Enthusiastic admirers of Reynolds say that a faded picture by him, with its delicacy and refinement of hue, is better than the best of another master ;—

> The light of science leaves behind a ray
> That beams through time and beautifies decay.[1]

Having regard however to Sir Joshua's posthumous reputation as a colourist, and also to his conduct in relation to employers, experimenting so much as he did in his practice of colouring, it is impossible not to regret that he persisted in his experiments so long and to such an extent, even although his avowed object in doing so was the improvement of his art.

At the same time if a comprehensive view be taken of his whole career, of what he has actually achieved in painting, of the influence of his art and of his character, of his discharge of the duties of the President's chair in the first and trial years of the Royal Academy, posterity will not hesitate to recognise in Sir Joshua Reynolds the principal founder of the British school of painting.

Portrait-painting of Gainsborough.

With the name of Reynolds that of Thomas Gainsborough is usually and deservedly associated as a painter of portraits. His landscape painting will be referred to in the next chapter.

Gainsborough's professional career commenced with

[1] *Elements of Art*, by Sir Martin Shee (1809), p. 290.

portrait painting, to which he soon added landscape, and continued all his life to practise both. He never studied on the continent, and paid small regard to the conventional learning connected with his art, being satisfied with what he called the volume of nature. From 1760 to 1774 he was resident in Bath, sending pictures to the exhibitions of the Royal Academy, of which he was an original member.

Its character.

Admirable in their ease of manner, expressiveness and general effect, calm and graceful, the portraits of Gainsborough seem yet to want that variety and playful imagination so conspicuous in the works of Sir Joshua Reynolds. In *chiar' oscuro* his practice was perhaps more in accordance with the real distribution of light and shade in nature, although not so telling as that of Reynolds. Well finished without being highly elaborated, his pictures display a certain lightness of manner and handling, as though his painting were all done at one time.

The colouring of Mr. Gainsborough, in general as effective and harmonious as that of Sir Joshua Reynolds, has upon the whole withstood better the influence of time and climate. His pictures of Mrs. Siddons in the National Gallery, of his nephew E. R. Gardiner, a pure and delicately executed painting, of the Hon. Mrs. Graham at Edinburgh, of Mrs. Beaufoy in the possession of Sir W. Heathcote, appear as fresh in colour as if just painted. The Marquis of Westminster's 'Blue Boy' is also in a state of perfect preservation.[1]

[1] In a letter to Mr. Phillips, the portrait-painter, dated from Venice in 1826, Sir David Wilkie observes :—'I feel assured that

Gainsborough's whole length portraits are often enriched by admirable landscape back-grounds. He painted few portraits of a professedly poetical or fancy character, Musidora (a painting of this kind) in the national collection being inferior in true poetical feeling to several of his portrait pictures of cottage children. His portraits were during his lifetime in much greater demand than his landscapes.

1788. In a discourse upon Mr. Gainsborough from the President's chair, Sir Joshua Reynolds paid a just compliment to his memory in these words:—'If ever this nation should produce genius sufficient to acquire to us the honourable distinction of an English school, the name of Gainsborough will be transmitted to posterity in the history of the art among the very first of that rising name.'

Romney; his reputation as a painter.

Sir Joshua Reynolds' depreciation of 'the man in Cavendish Square,' at the time when the public taste of London was divided between the Reynolds faction and the Romney faction, indicates in a certain

you could, following your own feeling for colour, rather than any theory, make *blue* look well either in the centre or in the light of a picture. The "Peter Martyr" of Titian, the "Holy Family" of Correggio, the "Blue Boy" of Gainsborough, have blue forming both the light and the centre; and I think there is a certain Blue Boy in your own room begun on the same principle.'—Cunningham's *Life of Wilkie*, vol. ii. p. 309. In Sir Joshua Reynolds' picture of 'the Earl of Bute,' with his secretary Mr. Jenkinson (now belonging to the Marquis of Bute), the Earl of Bute, in the centre and principal light of the picture, is attired in a suit of embroidered blue velvet, his secretary being in red. The colour of the dress of the personages in this picture differs from the colour in the original sketch for the picture, in the possession of Lord Wharncliffe.

degree the subsequent condition of George Romney's reputation as an artist. The President's opinion of this painter no doubt influenced that of his academical brethren (to whose body Romney never belonged), and has descended, like other traditions of the Academy, to the present time.[1] And yet both in Sir Joshua's lifetime and at this day Romney's pictures are highly prized by those who possess them, and may frequently challenge comparison in point of natural dignity and simplicity, breadth of effect and beauty of colouring, with the portraits of Reynolds and Gainsborough.

Portrait painting, often of a poetical character, was the line of art Romney chiefly prosecuted, and in which his reputation was made. He exhibited in the Spring Gardens room prior to the institution of the Royal Academy, but never at the Academy's exhibitions. Among other pictures painted by him before he visited Italy, was that of 'an officer conversing with a Brahmin,' and of Mrs. Yates as the Tragic Muse, prior in date and inferior to the Mrs. Siddons of Reynolds. In Italy the marked talent Romney had already displayed was confirmed and improved by the study of the Italian masters, especially Correggio, of the ancient statues, and of the living model. His pictures of Mr. Wortley Mon- 1773. Studies in Italy.

[1] Taking note of Romney's art rather than of his life, his domestic relations are not here referred to farther than to express a conjecture that the isolation in which he lived from his family during his professional life may have increased that morbid feeling to which he was constitutionally liable, and so exercised a disadvantageous influence on his power of application to his art.

tagu in Turkish costume, and of a 'Wood-nymph contemplating her face in a brook,' were produced during his stay in Italy.

1775. On returning to England Mr. Romney resumed his portrait painting with general applause; while in the intervals of his sittings he indulged a growing predilection for subjects of a poetic and sentimental character, too frequently not going beyond mere sketches and designs, but finishing (according to his views of finishing) a limited number of subjects in this kind.[1] His theory of good execution, coinciding in so far with that of Sir Joshua Reynolds, appears to have been that execution should not be so finished as to interfere with the expression and effect conveyed by the first painting. When followed out in practice, this probably led to his painting, particularly of fancy subjects, being more sketchy and slight than it ought to have been.

His execution often slight.

Among the numerous portraits by Romney may be mentioned the children of Earl Gower dancing, the eldest girl playing a tambourine; an elegant and graceful picture of Lady Russell and her daughter; a head of the poet Cowper; Flaxman modelling the bust of Hayley, in which the bust occupies too much space, and a portrait at Caenwood of the second Countess of Mansfield (sister of the Hon. Mrs. Graham) seated in a landscape.

Portraits by Romney.

Mr. Romney's poetical and sentimental pieces are mostly associated with the celebrated Emma Lyon, Lady Hamilton, who sat to him for a number of

His poetic art.

1 *Life of George Romney*, by the Rev. J. Romney, 1830.

pictures.[1] Her talent in expressing emotion by countenance and attitude was employed to great advantage by the painter in his pictures of Bacchantes, of Cassandra, St. Cecilia, Titania. In more domestic pictures, such as the 'Spinstress' and 'Sensibility,' the features and expression of this modern Syren may also generally be traced. In such subjects as the 'Infant Shakespeare nursed by Tragedy and Comedy,' and 'Shakespeare attended by the Passions,' Romney was perhaps more successful than in his graver historical subject of 'Milton dictating to his daughters.'

Mr. Flaxman's character of Romney's painting, drawn up at the instance of his biographer Hayley, is the opinion in detail of a friend and of a sculptor, and as such to be received with some caution; for a friend will be inclined to palliate defects, and a sculptor to praise the work of a painter for qualities having reference to sculptural rather than to pictorial excellence. One passage of this eulogium may be quoted:— Flaxman's estimate of Romney.

As Romney was gifted with peculiar powers for historical and ideal painting, so his heart and soul were engaged in the pursuit of it whenever he could extricate himself from the importunate business of portrait-painting. It was his delight by day and study by night, and for this his food and rest were often neglected. His compositions, like those

[1] The *tableaux vivants* enacted by this lady were for some seasons the admiration of London. When she was married to Sir W. Hamilton at Naples, Horace Walpole speaks of her having formerly acted all the antique statues in an Indian shawl, and writes to Miss Berry (1791) that 'Sir William had married his gallery of statues!'

of the ancient pictures and basso-relievos, told their story by a single group of figures in the front; whilst the background is made the simplest possible, rejecting all unnecessary episode and trivial ornament either of secondary groups or architectural subdivision. In his compositions the beholder was forcibly struck by the sentiment at the first glance. . . His heads were various; the male were decided and grand, the female lovely; his figures resembled the antique; the limbs were elegant and finely formed. . . His drapery was well understood, either forming the figure into a mass with one or two deep folds only, or by its adhesion and transparency discovering the form of the figure.

In the portrait-pictures of Romney there may be a want of that varied treatment and richness and beauty of colouring by which the pictures of Reynolds were distinguished; but in respect of simplicity and gracefulness of pose, breadth of effect, and the durability of his colours, the works of Romney seem entitled to a higher position in British painting than is sometimes accorded to them. In his lifetime he was over-praised by his own 'faction,' particularly by his friend Hayley and the literati of the Della Cruscan school; but the following sonnet by Cowper is a worthy tribute to the painter:—

Romney! expert infallibly to trace
On chart or canvas not the form alone
And semblance, but, however faintly shown,
The mind's impression too on every face,
With strokes that time ought never to erase—
Thou hast so pencill'd mine; and though I own
The subject worthless, I have never known
The artist shining with superior grace.
But this I mark, that symptoms none of woe

In thy incomparable work appear:
Well, I am satisfied it should be so,
Since on maturer thought, the cause is clear;
For in my looks what sorrow could'st thou see
While I was Hayley's guest and sat to thee![1]

[1] The subject of British portrait-painting is resumed in the fifth chapter.

CHAPTER II.

LANDSCAPE PAINTING, RUSTIC AND ANIMAL PAINTING.

Richard Wilson—Gainsborough—Morland—James Ward.

IN a community of advanced civilisation such as that of Great Britain, landscape painting is a department of art which, if properly cultivated and in a true spirit, cannot fail to be generally appreciated and to be an abundant source of refined pleasure.

The congenial pen of Mr. Wordsworth has apostrophised this branch of art in the following lines:—

> Praised be the art whose subtle power could stay
> Yon cloud and fix it in that glorious shape,
> Nor would permit the thin smoke to escape,
> Nor those bright sunbeams to forsake the day;
> Which stopped that band of travellers on their way,
> Ere they were lost within the shady wood,
> And show'd the bark upon the glassy flood
> For ever anchor'd in her sheltering bay.
> Soul-soothing art! which Morning, Noon-tide, Even,
> Do serve with all their changeful pageantry,
> Thou, with ambition modest yet sublime,
> Here for the sight of mortal man hast given
> To one brief moment, caught from fleeting time,
> The appropriate calm of blest eternity.

Looking to the variety of its scenery, its coasts and sea, its mountains, valleys, rivers, and ever-changing skies, Britain abounds more in subjects for the landscape painter than probably any other

country. But until the time of Wilson and Gainsborough the charms of natural scenery were all but thrown away upon the artists who practised landscape. The mannered and indifferently executed compositions of Barrett and the Smiths of Chichester were in the middle of the last century regarded as the best examples of English landscape art. A large composition by George Smith, full of subject and in the manner of Claude, received in 1760 the premium of the Society of Arts, and has been preserved from oblivion by the engraving of Woollett.

English landscape painting.

The appearance of the 'Niobe' of Richard Wilson in the Spring Gardens exhibition of the same year forms a kind of era in this department of painting. It was purchased by the Duke of Cumberland, the picture now in the National Gallery being a replica.

Richard Wilson.

A younger son of a Welsh clergyman, Wilson in early life practised portrait-painting; but visiting Italy in 1749 his genius for landscape was discovered and encouraged by the painters Vernet and Mengs, and to landscape he thenceforth devoted himself. He remained some years in Italy, studying though not copying the styles of Gaspar Poussin and Claude, and painted a number of characteristic pictures of Italian scenery, in its beautiful and its desolate aspects as well, distinguished by truthfulness of tone and grandeur of expression. His views of scenery in that country are sometimes adorned with the remains of temples, tombs and aqueducts, mythological persons being introduced; sometimes they confine themselves more closely to natural features, as in his 'Lake Avernus' and others.

His study and practice in Italy.

1755. On returning to England, Mr. Wilson found his countrymen blind to the merit of his masterly pictures. A coterie of artists and others who had constituted themselves into a 'committee of taste,' passed a formal resolution 'that the manner of Mr. Wilson was not suited to the English taste, and that, if he hoped for patronage he must change it for the lighter style of Zucharelli.'[1] The picture of 'Niobe' already mentioned, and a fine picture of 'Rome from 1765. the Villa Madama,' purchased by the Marquis of Tavistock, failed to make any general impression in his favour.

Wilson not appreciated in England.

Struggling with neglect and poverty, Wilson painted many excellent pictures of scenes in England and Wales, occasionally making replicas of his principal Italian subjects. He was one of the original members of the Royal Academy, and sent pictures to its exhibitions; but till the close of his life in 1782 most of his beautiful landscapes, afterwards so much run upon, remained in the garrets of dealers and the back-shops of pawnbrokers.

General character of his art.

In the features of Mr. Wilson's landscapes, in his trees and rocks, there is often apparent a want of discriminating detail; but his pictures are, notwithstanding this defect, imbued with a wonderful feeling of nature, his skies especially charming the eye with their lively glow and poetic expression. The paintings of Wilson represent his own mental impression of the scene before him; an impression which by his excellence in aërial perspective and the harmony of

[1] Wright's *Life of Richard Wilson*, p. 72.

his colouring he was enabled to render effectively on canvas. The lights in his landscapes are always fine; his shadows may be sometimes thought too dark.

Tardy recognition of his merit.

The merit of Wilson as a landscape painter was first made known by an exhibition of his works in the British Gallery in Pall Mall in 1814; since which time (fashion running towards the opposite extreme) his pictures have been more and more sought after.[1]

Landscape art of Gainsborough.

The landscapes of Gainsborough, purely and simply rural and with less appearance of study, take quite as high a position in art as the pictures of Wilson. He found time for landscapes in the intervals of his portrait practice, usually rustic English scenes enlivened by country people and children engaged in their peaceful occupations, and sometimes coast views. His pictures never borrow a factitious interest from classical associations, and very seldom from the domain of architecture, beyond a grange or cottage porch. They are said to have been painted for the most part from sketches and memory, and although conveying to the beholder the impression

[1] In the preface to the catalogue of that exhibition, it was remarked that the works of Richard Wilson would be contemplated with delight, and that few artists excelled him in the tint of air, perhaps the most difficult of attainment for the landscape painter, every object in his pictures keeping its place, because each is seen through its proper medium. The prophecy of Peter Pindar has thus been fulfilled long before its anticipated term :—

> But, honest Wilson, never mind,
> Immortal praises thou shalt find,
> And for a dinner have no cause to fear:
> Thou start'st at my prophetic rhimes—
> Don't be impatient for those times,
> Wait till thou hast been dead an hundred year!'
>
> Dr. Wolcot's *Odes to the Academicians*, 1782.

of thoroughly natural scenes, they do not, when looked into, give that transcript of the individual character of foliage, rocks, and herbage, which the apparent nearness to the eye of the foreground of the landscape might warrant. Gainsborough looked to the general character and main features of the view he was painting, depicting on his canvas happy effects of light and shadow, and sometimes taking the assistance in his technical practice of little artificial models.[1] Most of his larger landscapes show the mellow colouring of autumn, and are occasionally (in the present day) rather dark in the shadows.

His cottage children.

Gainsborough's cottage children are deservedly admired. With less of the arch humour often observable in the youthful subjects of the pencil of Sir Joshua Reynolds, they have the simplicity without vulgarity, the quiet and rather bashful air of unsophisticated country-bred children. His 'Girl with a pitcher and dog,' and 'Milk-girl with a pottinger on her head,' are not inferior to any similar subjects by Reynolds.

Gainsborough occasionally drew landscape views in water colour, a department of art already beginning to take shape, and which, at the conclusion of the 18th century, had made very marked progress. This historical survey, however, confining itself mainly to painting in oil-colour, the annals of water-colour drawing or painting are out of its province.

Art work of George Morland.

George Morland took for his branch of art homely scenes of life and rustic landscapes peopled with

[1] Reynolds' 14th Discourse, *Works*, vol. ii.

their appropriate denizens. He is sometimes called an 'animal painter,' and classed with Stubbs and Gilpin. These were careful and accurate painters of horses, Spanish pointers and other animals, but their animal portraiture is very inferior in pictorial character to what is seen in the rustic pictures of Morland, who was not only an animal painter but something more.[1]

Morland derived what technical knowledge he had chiefly from his father, an inferior artist, who set him to copy Dutch and Flemish pictures, and to draw from nature for himself. Of a careless and roving disposition, fond of low company and amusements, he sketched and painted whatever came in his way and struck his fancy. He was at home in all the haunts in the neighbourhood of London frequented by horse-dealers, dairy-farmers, and pugilists. Inferior to Stubbs in anatomical knowledge, he preferred painting a cow, or a rough horse in a country stable with a seller and purchaser striking a bargain, to delineating a smooth thoroughbred in a paddock or race-course. A country girl feeding sheep or pigs, loosely attired rustics chatting and drinking in com-

His painting of rural subjects.

[1] The light in which Sir David Wilkie regarded Morland appears from a passage in a letter to a friend in 1805 :—'I have been seeing a gallery of pictures by Morland which please me very much indeed. He seems to have copied Nature in everything, and in a manner peculiar to himself. When you look at his pictures you see in them the very same figures that we see every day in the streets, which, from the variety and looseness in their dress, form an appearance that is truly picturesque, and much superior to our peasantry in Scotland.'—Cunningham's *Life of Wilkie*, vol. i. p. 79.

pany with their shaggy dogs, were favourite subjects of his ever ready brush.

Occasionally visiting the Isle of Wight, some of Morland's best pictures, such as fishermen landing with their boats, repairing their nets, and their wives going to market with fish, are taken from that coast. Scenes of innocent rural life, as country cottages with dancing dogs and squirrels, and children playing at soldiers, are also among his subjects.

His dissipation occasionally turned to account.

As in the madness of some people there is method, Morland's normal state of dissipation was often applied to practical uses. His boon companions and their dogs sat unwittingly for their portraits, and an alehouse debauch would furnish the subject for a clever painting. In his best time the sale of his pictures afforded him short-lived seasons of affluence, when he could, and often did, make pictures from his own horses and stable-boys. His extravagance and recklessness at last brought difficulties and debt in addition to failing health, of which dealers and creditors took advantage to get pictures from him; copies of these being sometimes made to a considerable extent and sold as originals.[1] Using his painting-brush in prison and in spunging-houses to the close of his life, he died of a delirious fever.

[1] 'I once saw,' says Mr. Hassell, one of Morland's biographers, 'twelve copies from a small picture of Morland's at one time in a dealer's shop, with the original in the centre, the proprietor of which, with great gravity and unblushing assurance, inquired if I could distinguish the difference!' Assuming this anecdote to be true, it is an improvement on Hogarth's imaginary row of copies of 'Europa and the Bull' in his print of the 'Battle of the Pictures.'

'Whatever were the failings of Morland,' says Mr. Leslie,[1] 'there is no vulgarity in his art. He is always homely; often slight to a fault; yet such is the refinement of his colour and his true feeling for the simplicity of nature, that his *best* works will always sustain companionship with those of Gainsborough, which can be said of no painter in the least degree vulgar.'[2]

Animal painting of James Ward.

The art of Morland's brother-in-law, James Ward, R.A., was certainly that of an animal painter. It may be said to be concentrated in his masterpiece of the 'Alderney Bull,' now in the National Gallery, painted at the suggestion of Mr. West, in emulation of Paul Potter's 'Bull' at the Hague. His small pictures of a 'Mare and Foal' and of a 'Bull and Cow,' exhibited in the Burlington House exhibition in the spring of 1871, are also good examples of his art.

Animal painting has in the present reign been elevated, through the genius principally of Sir Edwin Landseer in his dog-pictures, into a higher region of art, by the qualities being added to it of sentiment and expression; and also by the more skilful blending of the painting of animals with portrait and figure subjects.

[1] *Handbook for Painters*, p. 55.

[2] The subject of British landscape painting is resumed in the eighth chapter.

CHAPTER III.

PAINTING AND BOOK-ILLUSTRATION.

The Art of Thomas Stothard—Of William Blake.

THE works of Thomas Stothard, R.A., painter and designer for book-illustration, deservedly take a high place in the history of British art. The book-illustrations of Hogarth in the early part of his career have been already referred to. Hayman, Kent, and several French engravers, designed also for books in the early part of the 18th century, but in a slight and trivial manner. An edition (now rare) of the poems of Gray was illustrated with original designs by an engraver of the name of R. Bentley, cleverly executed, but designed in what would now be considered questionable taste. To Bentley, as the illustrator of his poems, the poet addressed the following lines:[1]—

Book illustration.

1753.

In silent gaze the tuneful choir among
Half pleased, half blushing, let the muse admire,
While Bentley leads her sister art along,
And bids the pencil answer to the lyre.
See in their course each transitory thought
Fix'd by his touch a lasting essence take;
Each dream, in fancy's airy colouring wrought,
To local symmetry and life awake.

[1] Mason's *Life and Works of Gray*, p. 227.

The tardy rhymes that used to linger on,
To censure cold and negligent of fame,
In swifter measures animated run,
And catch a lustre from his genuine flame.

Stothard's art life commenced with his apprenticeship to a designer of patterns for brocaded silks. This suggested to him the designing of illustrations for books, an employment more congenial to his taste; Bell's 'British Poets' and the 'Novelist's Magazine' of Harrison furnishing subjects for his first illustrative works. In 1777 he commenced a course of study at the Royal Academy, and began in the following year to contribute oil-paintings to its exhibitions, without relaxing his diligence in designing for books.[1] Among the most approved of his book-illustrations, distinguished by their expression and delicate handling, were those for the 'Novelist's Magazine,' 'Robinson Crusoe,' Boccacio's 'Decameron,' and the poems of Mr. Samuel Rogers.

Stothard's designs for books.

His exhibited pictures were generally of small or cabinet size, displaying great power of invention and fancy, beautiful composition, and a colouring sometimes more gorgeous than true, in which rich browns and reds were conspicuous. Looking to Raphael for grace, he studied the colouring of Rubens. His larger easel pictures are frequently sketchy and defective in vigour of handling. The picture of 'Jacob's Dream,' belonging to Lord Overstone, is a fine example of his art.

His oil-pictures.

In Stothard's paintings as well as his book-designs, particularly those of later dates, there is a

[1] Mrs. Bray's *Life of Stothard*, p. 26.

very evident mannerism, arising no doubt from his great facility of execution and the quantity of designs of all kinds he was constantly making; but his mannerism was an imitation of himself, not of other men. After finishing his studies in early life from the antique, he is said to have very seldom drawn or painted from a model, but rather from impressions stored up in his own mind :—

He seldom painted from models.

> So vivid were the forms within his brain,
> His very eyes when shut made pictures of them.

To this may be attributed the want of individuality apparent in Stothard's otherwise beautiful and poetical compositions. His pictures from Midsummer-Nights' Dream and Twelfth Night, for Boydell's Shakespeare Gallery, were subjects that suited him. But the most popular of his works was the 'Canterbury Pilgrims,' in which (according to Mr. Hoppner) the painter has ingeniously contrived to give a value to a common scene and very ordinary forms that would hardly be found by unlearned eyes in the natural objects.[1] His landscape backgrounds in this and other pictures are tasteful and clever.

A department of painting not much heard of since the time of Sir James Thornhill, consisting of large compositions on ceilings and in staircases, was taken up by Stothard in his great work at Burleigh, the seat of the Marquis of Exeter. The allegorical composition of 'Intemperance,' executed in the

His compositions for the staircase of Burleigh.

[1] *Life of Hoppner*, Cunningham's *Lives of Painters*, &c., p. 251.

grand staircase, the original sketch of which is in the National Gallery, was one of three designs for Burleigh, the other two having for their subjects 'War' and the 'Descent of Orpheus into Hell.' The first mentioned, in which Anthony and Cleopatra are the chief personages, is regarded as Stothard's most important work in painting.[1] Another work of the same kind on a smaller scale was the painting in oil within the cupola of the Library hall at Edinburgh, then belonging to the Faculty of advocates, representing allegorical figures or muses and leading personages in literature. In this composition, in which it has been endeavoured to delineate persons born in distant ages, each in the costume of his own time (the Scottish poet Burns, in blue hose and breeches, being grouped along with Homer and Virgil in antique drapery), the painter is not considered to have been so successful.

Sculpturesque design of Stothard; the Wellington Shield.

In many of the designs of Stothard, as in his 'Canterbury Pilgrims,' his illustrations of Milton and the 'Pilgrim's Progress,' there is a sculpturesque feeling manifested, recalling occasionally the drawing of Flaxman in its gracefulness, without its classical severity. This tendency in his design was no doubt strengthened by his occasional employment as a draughtsman for goldsmiths' work; his masterpiece in which, and a work of great merit, was the Wellington Shield, presented to the Duke of Wellington by the merchants and bankers of London, 1821.

[1] Mrs. Bray's *Life of Stothard*; Wornum's *Catalogue of the National Gallery*, British School.

the design representing the Duke's principal victories, with some allegorical additions.

1792. Robert Smirke, R.A., was another painter and designer of humorous and sentimental subjects, chiefly in the line of book-illustrations. The two Westalls, Richard and William, had extensive employment in the same way.

Art of William Blake. The art of William Blake, a designer and colourist contemporary with Stothard, is of a kind so peculiar and unique that it is difficult to find terms in which to speak of it. In so far as regards his paintings on canvas, with much originality and often greatness of conception, their execution is inadequate and defective. In his coloured book-illustrations, the colouring is brilliant and not inharmonious; forming a species of illumination applied in a way so bizarre that it can hardly be described as painting in the artistic acceptation of the word.

The juvenile aspirations of Blake in the field of imagination were so decided that he was bound apprentice to an engraver, as a channel in which his love of art might obtain cultivation. He acquired a fair skill in the use of the graver, which he employed as a means of living; engraving book-illustrations from early designs of Stothard, and also from his own designs.

To Blake, however, this was drudgery when compared with those dreams and visions, the embodying of which he looked upon as the proper business of his life. To give a local habitation to the forms of his imagination, he employed jointly poetry and painting. He scorned to avail himself of the assist-

ance to be derived from previous art-experience in carrying into execution the suggestions of a powerful though heated fancy. The 'Songs of Innocence and Experience,' with their lustrous illuminations full of fanciful pathos and sentiment, were his first productions. They were printed, or rather engraved, by a process he alleged to have been revealed to him in a vision. He wrote his poetry and drew his marginal embellishments in outline upon the copper-plate with an impervious liquid (which was kept a secret), and he then cut down with aqua-fortis the plain parts of the plate, so that the outlines of the verses and the drawings were left as a stereotype. The plates in this state were printed in any tint that he wished, to enable him to colour the marginal figures by hand, in imitation of drawings.[1]

1789. His extraordinary illustrations.

The 'Songs of Innocence and Experience' were exceeded in fantastic singularity by the productions that followed, manufactured according to the same process—'Europe, a Prophecy,' 'Jerusalem,' in one hundred engraved pages, and Young's 'Night Thoughts.' In these productions and a few others Blake's most extravagant fancies found shape. His 'Illustrations of the Book of Job' are carefully drawn and engraved in the usual manner; and although still displaying in plentiful measure his irrepressible imagination, they are at the same time imbued with much feeling and dignity of character and sentiment.

[1] Smith's *Nollekens and his Times*, ii. 461. In the print-room of the British Museum is a nearly complete collection of the illustrative works of Blake.

The Book of Job may be regarded as the masterpiece of this eccentric artist.'[1]

[1] A very exalted estimate of Blake is given in a paper in the *Art Journal* for August 1869, by Mr. Jackson Jarves, an American writer. Blake's extreme eccentricity, as shown in his works and in some of his actions, and his belief in supernatural communion and inspiration, have not unnaturally brought his sanity in question. At the same time the general tenor of his life was harmless and self-denying, and in his conjugal relation amiable. 'There is something in the madness of this man,' Mr. Wordsworth is said to have remarked, 'that interests me more than the sanity of Lord Byron and Walter Scott.'—*Life of William Blake*, by Alexander Gilchrist.

In the Burlington House exhibition of deceased masters in 1871 was an extraordinary picture by Blake upon canvas (29 in. by 24 in.), very dark in colour and nearly monochrome. It was described in its title, taken from Blake's original catalogue, as 'The spiritual form of Pitt guiding Behemoth. He is that angel who, pleased to perform the Almighty's orders, rides in the whirlwind, directing the storms of war; he is commanding the reaper to reap the vine of the earth, and the ploughman to plough up the cities and towers.'

CHAPTER IV.

HISTORICAL PAINTING.

The historical art of West—Copley—Great aims and imperfect performance of historical painters—Barry—Mortimer—The Runcimans—Fuseli—Northcote—Opie.

HAVING observed, in the very outset of the British school of painting, the high character and tone impressed upon the art by the work of Hogarth, Reynolds, Wilson, Gainsborough, Romney and Stothard, it is necessary now to remark what has been done in the department of 'historical painting,' in the usual acceptation of that term.

Historical painting; Benjamin West.

Benjamin West arrived in London from America by way of Italy in 1763. His picture of 'Pylades and Orestes,' now in the National Gallery, was exhibited some years after, and admired as a praiseworthy attempt in the historical style. His lofty ideal of art and the gravity of his demeanour gained for him the patronage of the archbishop of York, Dr. Drummond, who introduced him to the king. His Majesty was pleased with and took an interest in the young quaker artist, commissioning from him a picture of the 'Departure of Regulus from Rome.' The negotiations for the establishment of the Royal Academy taking place about this time, the hearty concurrence by George III. in the plan

of that institution is attributed in no small degree to the tact and address of Mr. West.[1]

His Death of Wolfe brought about a change in historical costume.

West was one of the original members of the Academy. His 'Death of General Wolfe,' painted for the Earl of Grosvenor, caused a beneficial change in the costume of historical painting in subjects taken from modern history. In historical compositions of every kind it had been the custom of painters to array their figures in Greek or Roman costume; but West introduced in this picture the innovation of dressing his personages in the dress they might be supposed to have actually worn. There can be no doubt of the advantage in point of truthfulness and characteristic expression of this mode of representing a modern subject; a painter of good taste and resource being able to palliate in various ways the unavoidable stiffness and frequent ungracefulness of modern dress. Sir Joshua Reynolds is said to have been at first opposed to it, but after careful observation of the picture to have retracted his objections, remarking that 'the Death of Wolfe would not only become popular but would occasion a revo-

[1] Pye's *Patronage of British Art; Biographies of West.* 'At an era,' says Sir T. Lawrence in his Academical Address in 1823, 'when historical painting was at the lowest ebb (with the few exceptions which the claims of the beautiful and the eminent permitted to the pencil of Sir Joshua), Mr. West, sustained by the beneficent patronage of his late Majesty, produced a series of compositions from sacred and profane history, profoundly studied, and executed with the most facile power, which not only were superior to any former productions of English art, but far surpassing contemporary merit on the continent, were unequalled at any period below the schools of the Caracci.'

lution in art.' This picture and the Battle of La Hogue afterwards painted by West (both engraved by Woollett) are usually regarded as his masterpieces.

Royal patronage.

The chief feature in West's career of employment is the royal patronage he enjoyed for a period of more than thirty years; as long indeed as the king retained his health. For a considerable portion of that time he was engaged in painting for his Majesty two series of works, one consisting of eight pictures illustrative of the reign of Edward III., which are among the best of his large paintings; the other being a series of twenty-eight pictures for the royal chapel at Windsor, illustrating the progress of revealed religion. These sets of pictures were studied with great care, the drawing academically correct, the execution facile; and yet, with all this, they are defective both in conception and execution.

Over-estimate by West of his own reach in art.

But Mr. West was unconscious of his own deficiency. With a marvellous confidence in his powers, he selected subjects far beyond his reach; and the result has been that from the comparison his works inevitably provoke with those of the great Italian masters, which he no doubt had in his eye, he is at the present day perhaps rather underrated. The two series of pictures at Windsor already referred to, as well as most of his later works (the size of which increased with his advancing years), may entitle him to the praise of academical learning; but we miss in him that vigour of thought and expression of character, that rich and contrasted and at the same time harmonious colouring, that power of

His various works.

interesting and detaining the imagination, the presence or want of which makes the difference between a great and mediocre painter. In some of his portrait-groups and works of less pretension, as in the family group of his wife and his relatives, remarkable for simplicity and breadth of effect,[1] and in his picture of an angel receiving two deceased children of George III. (engraved by Sir R. Strange), the impression left on the mind of the spectator is more satisfactory.

On the decease of Sir Joshua Reynolds, Mr. West was elected president of the Royal Academy, declining, however, the honour of knighthood. After
1820. his death it very soon appeared that a generation had sprung up 'who knew not Joseph,' and refused to believe in his large academic pictures, with their conventional action and colouring, monotonous character and general lifelessness.

Great Britain is indebted to America for another historical painter, John Singleton Copley, R.A. His subjects are chiefly from English history, representing events either contemporary with the painter or not
1775. remote from his time. On establishing himself in
Copley's historical painting. London Copley began portrait-painting, and continued to paint portraits as well as historical subjects. A well painted picture of 'Christ and the Tribute money,' is in possession of the Royal Academy. The first of his pictures that attracted attention was the 'Death of the Earl of Chatham,' painted
Death of Chatham.

[1] This quaker-like picture is highly praised by Mr. Leslie in his *Handbook of Painting*, p. 292. There is a French engraving of it by Pariset, dated 1781.

soon after the event it commemorates. The picture may or may not be an accurate representation in its main features of the scene in the House of Lords, but it has this anomaly, that the peers are attired in their robes instead of their ordinary dress; and there is a certain formality in the grouping and a theatrical effect in the general expression not coinciding with what may be supposed to have been the strong feeling excited by the sudden catastrophe. The heads of the faces are understood to be portraits, carefully drawn and turned towards the spectator, so as to give the likeness of each face—a mode of treating an historical picture with numerous figures not usual in the practice of the great masters of the art. The picture of the 'Death of Chatham' with its 'Explanatory Key' is now at South Kensington.

Copley was so much pleased with the reception this picture met with that he chose for the subject of his next production another event of the day, the 'Death of Major Pearson at the storming of St. Helier in Jersey.' Here upwards of twelve portraits are introduced, including that of the black servant who is avenging his master's death, the drawings of the locality being also done from nature. With more life and truthfulness in its action, it is an improvement on the Chatham picture. The colouring of both these paintings, especially the 'Death of Chatham,' may possibly be thought wanting in richness and variety. The 'Death of Major Pearson,' the detail of which is of more varied character, was painted for Alderman Boydell, and was

His Major Pearson.

afterwards re-purchased by Mr. Copley, on whose decease it came into the possession of his son, Lord Lyndhurst.[1] A subsequent picture of the 'Siege and relief of Gibraltar,' painted for the Guildhall of London (a small replica of which is in the National Gallery), was individualised likewise with portraits and accurate drawings of the locality, and sustained Copley's reputation in this kind of painting.

Copley's realistic style of history painting.

In several historical pictures of subjects farther from his own time, as 'Charles I. demanding the arrest of the five Members,' Copley allowed himself to be less hampered with portraiture standing in the way of his composition and expression. Individuality and character (in the pictorial sense) may surely be attained without each head in a large historical piece being a likeness in reality of the person represented. Portraiture appears in its proper place in portrait-pictures of figures, where scope is afforded for imaginative composition, such as Copley's group of the daughters of George III. playing in a garden with dogs and parrots. In the case of a Court ceremonial or a scene in the House of Lords or House of Commons, where the faces are to be all portraits, it requires an artist of genius like the late Mr. Phillip to make a good picture from such materials.

Pursuit by other

The professional careers of James Barry, J. H.

[1] The first Duke of Wellington is said, when dining with Lord Lyndhurst, to have (on more than one occasion) expressed his admiration of this picture, considering it the best representation of a fight he had ever seen.

Mortimer, John and Alexander Runciman, Henry Fuseli and James Northcote, present memorable examples of the hold which the idea of 'historical painting' had taken of the artistic mind in Britain during the period immediately following the institution of the Royal Academy. All these artists, each of them possessing talent above the average, were more or less imbued with the notion that historical painting, as practised by the great masters of Italy and discoursed upon by Sir Joshua Reynolds, was the only style of painting to excel in which was a worthy object of ambition. With exalted views of art they took, for the most part, a wrong measure of their own ability to carry those views into effect. The consequence was, that with a great expenditure of time and talent they have contributed comparatively little to the progress of painting in Britain, while the patrons of art, or those who might have been so, have been accused of culpable indifference to high art, and of a selfish predilection for portrait, when in fact English portrait-painting, elevated into the region of ideal art by the genius of Reynolds, Gainsborough and Romney, was the nearest approach to high art the period could show.

artists of historical painting.

Repairing from Dublin to London in 1764, Barry was soon after assisted by his countryman, Mr. Burke, to visit Italy and Rome, where his already formed predilection for the ancients and historical art was converted into an ardent devotion. On his way through France he had sent to England a copy of a picture by Le Sueur, the drawing and expression of which were commended by Sir Joshua

Career of James Barry.

Reynolds, who of course advised the young painter to study Michael Angelo.[1] The study of the ancient statues and of the works of Michael Angelo occupied the chief portion of the five years passed by Barry in Italy. In colouring he preferred Titian to all other painters, without however acquiring the 'Venetian secret' in his own practice. While in Italy he painted the picture of 'Adam tempted by Eve,' which certainly does not impress the spectator with his power of execution.

Soon after returning to England Barry exhibited, without much encouragement, 'Venus rising from the Sea' as an example of grace and beauty in the manner of the ancients. A picture of 'Jupiter and Juno' followed, but without exciting interest. With unflinching courage, but gradually losing both discretion and temper, Barry produced a picture of the 'Death of Wolfe,' in which he carried out his passion for classical art by filling his battle-field with nude figures. Whether this mode of dealing with the subject was adopted to show his defiance of West's mode of treating the same subject is not clear; but assuredly no more appropriate argument in favour of representing the personages in a scene of history in their appropriate costume could have been brought forward than this example of the contrary method. The English public had too much

[1] In the British Museum is an etching by Barry of Michael Angelo's *Jonas* in the Sistine chapel; and another vigorous etching from his own design of 'Satan on a rock calling the Demons,' in both of which appear traces of the *terribil via* of the great Florentine.

good sense to sympathise with these attempts to introduce what was called 'high art;' and we cannot be surprised nor at this day regret that the offer of Barry and certain other artists to decorate with paintings the interior of St. Paul's should have been declined by the Bishop of London.

Barry's Adelphi pictures.

The works by which Barry is chiefly known as a painter are the pictures on the walls of the Society of Arts' room in the Adelphi. That Society, when Mr. Barry was disappointed of an opportunity to emulate the great masters of Italy in the interior of St. Paul's, accepted an offer by him to decorate their large room gratuitously with a series of historical paintings in the highest style of art. The subject he selected was the 'Progress of Human Culture,' illustrated in six pictures—(1) 'The Story of Orpheus,' representing man in a savage state; (2) 'A Harvest-home or Thanksgiving to Ceres and Bacchus;' (3) 'The Victors at the Olympic games;' (4) 'Navigation, or the Triumph of the Thames;' (5) 'The Distribution of premiums by the Society of Arts;' (6) 'Elysium, or the State of final retribution.'

> Pictoribus atque poetis
> Quidlibet audendi semper fuit æqua potestas—

And certainly no painter has exercised more freely than Barry this privilege of daring anything. In the Adelphi pictures the aim is high, but looking at the series as a whole, neither the conception and plan nor the execution can be said to respond to the greatness and extent of the theme. The subjects of the pictures are not exhaustive of what is

proposed to be illustrated, which was hardly to be expected; but the series wants also consistency, proportion and keeping, which it might have had. That some of the pictures display talent and thought may be true; but defective judgment and taste, and imperfect execution, are apparent in all of them. The least exceptionable in point of composition, light and shade, and drawing, is the 'Victors of Olympia;' but even here the drawing and proportions of the nude figures are of very doubtful accuracy, and the colouring is dingy and sombre. The next picture, 'The Triumph of Navigation,' in which Raleigh and Drake are introduced in the costume of their time, along with Dr. Burney in a modern coat and wig sporting with sea nymphs in the waters of the Thames, is an example of the bathos in painting. And nearly the same may be said of the parish subject of the fifth picture, the 'Society of Arts distributing their premiums.' Had Barry been a self-taught artist, and not conversant with the works of the great Italian masters, some excuse might be found for these productions; but it is difficult to allege any for a man with so thorough a knowledge as he unquestionably had both of the theory and of the best examples of his art.

This laborious performance was concluded in 1784, the painter having been elected a member of the Royal Academy some time previously. In the course of a few years, his temper and conduct becoming more and more uncontrollable, he was expelled formally by the Academicians from their body; a melancholy instance of talents perverted

and lost through want of temper and want of judgment.

Of the easel pictures of Mr. Barry the account is scanty, and such as remain are insufficient to support his academical reputation as a painter.[1]

J. H. Mortimer.

Another historical painter of fair talent, but whose early promise never reached fulfilment, was John Hamilton Mortimer. Bred on the coast of Sussex, and familiar from his youth with fishermen and smugglers, picturesque and wild in their appearance and habits, he contracted a Salvator Rosa-like manner of depicting rude scenes and people. Coming to London about 1760, he studied with the painters Hudson and Pine, and in the gallery of statues and models then opened by the Duke of Richmond for the education of young artists. Applying himself to historical subjects, as 'Edward the Confessor seizing his mother's treasure,' and 'St. Paul preaching to the Britons,' he obtained two premiums from the Society of Arts.[2] His pictures, however, though of some merit in composition and drawing, were heavy and defective in colour. He made no improvement in colouring, and falling into irregular habits neglected his further art education.

His designs and etchings.

Mortimer is now chiefly known by his designs, engraved by himself and by Blyth and Sherwin.

[1] One of these, 'Pandora, or the Heathen Eve,' was exhibited in the Manchester Exhibition of 1857, and is stated in the catalogue to have been sold at Barry's sale in 1807 for 230*l.*, and again at Christie's, in 1846, for 11½ guineas.

[2] Edwards' *Anecdotes of Painters.*

His 'Death on the pale horse' and his 'Death of Sir Philip Sidney' are able productions; also his 'Marius among the ruins of Carthage,' a simple and majestic figure, etched by Blyth. His twelve heads of characters from Shakespeare etched by himself, and dedicated to Sir Joshua Reynolds, are full of expression, though exaggerated. His series of designs of soldiers and banditti, in his peculiar bravura manner, are inferior to the heads; but all these designs are more or less imbued with a certain mannerism, increased by his study of Salvator whose works had strongly impressed his imagination.

His Salvator Rosa manner.

Shortly before his death, Mortimer was without solicitation created an associate of the Royal Academy. Had he been able to correct a tendency to exaggeration and extravagance, his freedom and power of design might have rendered him a sensible addition to the British school.

Among the aspirants in art at this time, John and Alexander Runciman of Edinburgh deserve mention. Their reputation indeed was confined to Scotland, but as their compatriot Ramsay spent most of his life painting portraits in London, they have the chief merit of starting the northern branch of the British school of painting. John Runciman died early at Naples, having in his short life executed few works, but of much promise. In the Scottish National Gallery is a well-coloured portrait by this artist of himself, and a landscape picture of 'King Lear in the storm,' the figures small but well set down and grouped, and the colouring solid and of good quality.

Scotch art of J. and A. Runciman.

Alexander Runciman, after trying various depart-

ments of painting, gave way to the enthusiasm for history, and in 1766 proceeded to study in Rome. He there met Henry Fuseli, bent on the same pursuit; and a certain congeniality of mind and taste appears to have united them in their studies. In a letter written from Rome Fuseli says:—'I send this by the hands of Runciman, whom I am sure you will like. He is one of the best of us here.'[1] Runciman was five years in Rome, after which he returned to Edinburgh, where he practised his art till his death in 1785. He painted Scripture subjects and other pictures, such as 'Andromeda,' and 'Agrippina landing with the ashes of Germanicus;' but neither in his pictures nor in his etchings, though the etchings exhibit much manipulative skill, could he get over a leaning to the extravagant and fantastical in his design and drawing.

Tendency of A. Runciman to the extravagant.

Runciman's principal work was the painting of the hall and ceilings of Penicuik House in Midlothian with twelve pictures from Ossian's poems, a subject for which his peculiar manner was well adapted. His colouring in this performance is above the average of such work by contemporary artists; the drawing and design more free and spirited than accurate. He painted also a few pictures in oil on the walls of an Episcopal chapel in Edinburgh. Alexander Runciman was appointed master of the school of design at Edinburgh of the Board of Trustees for Scottish Manufactures, established by act of parliament in 1727, in pursuance of an Article in the Treaty

His Ossian paintings.

[1] *Life of Runciman*, in *Lives of Painters*, by A. Cunningham.

of Union. His teaching is said to have influenced favourably the taste for art in Scotland.[1]

Painting of Fuseli.

The works of Fuseli, who chose for himself the poetical department of historical painting, are chiefly known at the present time through the traditions of the Academy and the conservative art of the engraver. A native of Switzerland and a man of undoubted genius, the early part of Fuseli's life was passed in a desultory pursuit of literature and art. Arriving in London in 1763 he read Shakespeare and Milton, designed illustrations for booksellers, travelled with a nobleman, sketched and drew when he had opportunity, and at the end of five years, flattered by Sir Joshua Reynolds' admiration of his drawings, resolved, without adequate education in the grammar of his art, to betake himself to Italy and become a historical painter. He disliked on principle the drudgery of academies and elementary training, studying and drawing in Italy as his fancy directed. His original designs at Rome were admired for their vigorous and striking effect.

Boydell's Shakespeare Gallery.

Returning to England, Fuseli painted for several years subjects of an historical character, and when Alderman Boydell's scheme of the Shakespeare Gallery was set on foot in 1786, he engaged in it with ardour and enthusiasm.

'To advance historical painting towards maturity, and to establish an English school of historical paint-

[1] *Catalogue of the Scottish National Gallery*, by James Drummond, R.S.A. (Principal Curator and Keeper of the Gallery, in succession to the late Mr. W. B. Johnstone, R.S.A.)

ing,' was the avowed object of Mr. Boydell's plan.[1] The artists of that time, of all degrees of merit, were invited on liberal terms to aid in the undertaking. The plays of Shakespeare were ransacked to obtain picturesque scenes, and from these no less than 170 pictures were painted![2] The pictures were engraved for a subscription edition of Shakespeare, many of the prints being afterwards published separately.

This enterprise was obviously beyond the power of the worthy alderman to carry into execution. Very few of the painters engaged by him showed themselves capable of embodying the conceptions of Shakespeare in their designs, or of executing the subjects selected. The failure of the project from want of proportion between the aim and the means of performance might have been anticipated; and in fact, a few years after the completion of the pictures and engravings, Mr. Boydell was constrained, with the sanction of Parliament, to dispose of the whole of them and of his other art-property by lottery.[3]

Fuseli's leaning to the preternatural.

The best of Fuseli's works for the Shakespeare Gallery were taken from plays in which the imaginative and preternatural element prevails, the distinctive tendency of his style being towards the

[1] John Boydell's Preface to *Catalogue of Shakespeare Gallery*, 1789.

[2] *Sale Catalogue of Shakespeare Gallery*; Pye's *Patronage of British Art*, p. 279.

[3] This occurred in 1804. The shutting of the continental market against the circulation of Boydell's prints, in consequence of the French war, is said to have conduced materially to the commercial bad success of his *Shakespeare Gallery*.

mystical and extravagant. Thus his pictures of 'Titania and Bottom,' from 'Midsummer Night's Dream' and of 'Hamlet and the Ghost' (particularly the latter) are favourable specimens of his manner.

His pictures from Milton.

Suggested probably by the Boydell paintings from Shakespeare, Fuseli, assisted by the pecuniary aid of friends, undertook and painted a series of forty-six subjects from Milton. From these pictures engravings were made, intended for an edition of Milton to be superintended by the poet Cowper. When the pictures were finished, Fuseli opened his Milton Gallery for public exhibition, but notwithstanding all the encouragement the Academy could give, the public appreciation of it disappointed the painter's hopes.

In his attempts to embody the creations of Shakespeare and Milton in this wholesale way, Fuseli was—

> Like one that stands upon a promontory
> And spies a far-off shore where he would tread,
> Wishing his foot were equal with his eye,
> And chides the sea that sunders him from thence—
> Saying he'll lade it dry to have his way.[1]

Some of the Milton pictures, as the 'Lazar-house' and 'Sin pursued by Death' (engraved by Moses Haughton), displayed a power of imagination almost equal to rendering the thought of Milton; but taking these pictures altogether, it was but too apparent that the awful grandeur of Milton was as intractable in the hands of Fuseli as were the bright

[1] *King Henry VI.* Part 3.

creations of Shakespeare in the hands of the greater number of Boydell's staff of painters.

The frequent anachronisms in costume in the pictures of Fuseli and his contemporaries show a license in this particular such as is seen in the works of the Venetian and other Italian masters; but not, as in their case, redeemed by the execution and colouring. Fuseli's design wanted delicacy and accuracy, though possessing energy and striking effect. He was no colourist; the apology being rather a lame one that has been sometimes made for his defect in colouring, that in preternatural subjects, to which class his pictures mostly belonged, some liberty of treatment was allowable in the tone of colour applicable to the inhabitants of a visionary world.

With these qualifications in art it may seem strange that Fuseli, when he became professor of painting and afterwards Keeper of the Royal Academy, should have bred so many good painters in subsequent years. As a teacher in the Academy he followed what in his case may have been the best course, allowing the students when drawing from models to pursue the bent of their own inclination.[1] 1801.

The paintings of James Northcote, a respectable artist and R.A., inferior in talent to Fuseli, are now chiefly known by engravings.[2] After passing some years in the studio of Sir Joshua Reynolds, whom Northcote's practice in art.

[1] Leslie's *Autobiographical Recollections*, i. 37.

[2] In the catalogue of the paintings of the British School in the National Gallery, which now includes several good private collections, no picture by Fuseli or Northcote appears. A head of William Siddons, the actor, is a solitary example of Opie.

he assisted in the accessory parts of his pictures, Northcote visited Italy, studying there with the avowed intention of engaging himself with portrait as well as historical painting. On his return to London he varied his practice in portraits, many of which are of merit, with figure subjects of domestic life.

1780.

His ambition to paint history was at last gratified by an engagement with Alderman Boydell for the Shakespeare Gallery. For this Northcote did the 'Murder'—and also the 'Burial of the Princes in the Tower,' and likewise 'Prince Arthur and Hubert,' a not unpleasing composition. In most of his subjects there is a commonplace and not always consistent character in the faces and persons as well as in the conception and treatment, and a very obvious neglect of costume. In colouring also he was defective. One of his principal performances was the 'Death of Wat Tyler,' a spirited picture full of action, painted for the Corporation of London.

As a painter of animals, introduced into his pictures and designed for books, Mr. Northcote's merit has been recognised as above the average. As a writer, his biographies of Sir Joshua Reynolds and of Titian are contributions of considerable value to the literature of art.

J. Opie.

The works of Opie are in the same class of art as those of Northcote, but superior in originality and effectiveness of treatment. Bred in the mines of Cornwall and showing an early talent for painting, he came to London in 1780 and commenced the painting of portraits. His heads of men were effective in point of light and shade and colour, though

somewhat coarse in execution. With female portraits he was not so successful.

Overcoming during his first years in London some of the difficulties of his art, but never recovering the defects in execution and technical knowledge caused by the want of early training, Opie produced several able pictures, rising gradually from portraits and single figures to historical compositions. Such were his 'Death of David Rizzio' in the Council Chamber of the Guildhall of London, the 'Murder of James I. of Scotland,' and 'Jephtha's Vow.' After his election as a Royal Academician he was employed by Alderman Boydell to paint for the Shakespeare Gallery.[1] Opie was appointed professor of painting in succession to Fuseli and died in the same year; an instance of the caprice of the patrons of art of his day, who in the early part of his career crowded his studio, then left him for some years without employment, and before his decease rewarded his perseverance and industry by a return of their favour.[2] Wanting in imagination, and in refinement and dignity of expression, his

Historical compositions.

1807.

Effective though wanting in refinement.

[1] 'In that quality of colouring called tone,' says Sir M. A. Shee, 'Opie was at one period of his practice conspicuously skilled. The 'Death of James I.' and some of his pictures painted for the Shakespeare Gallery displayed a depth and richness of hue not always to be found in his subsequent works. The desire of freshness and purity of tint much influenced his pencil in the latter period of his life, and sometimes occasioned a crude and chalky manner of colouring which impaired the general impression of his works.'—*Elements of Art*, p. 266.

[2] *Memoir* by Mrs. Opie, prefixed to Opie's *Lectures on Painting*, 1809.

style of painting and colouring, though rather dark, was yet marked by a life and energy and a breadth of handling, to be sought for in vain in the works of most of his contemporaries.[1]

[1] To pass unnoticed the paintings of some other artists of this period may seem an omission; but as any influence for good exercised upon British art by William and Gavin Hamilton, Angelica Kauffman, Mr. and Mrs. Cosway, Wright of Derby, and the Rev. Hugh Peters, is hardly perceptible, it seems unnecessary to notice what is of little importance to be known. Without concurring in all the contemporary criticisms of Dr. Wolcott, his *Odes to the Academicians* may be referred to for a tolerably just appreciation of the merits of Angelica Kauffman, the Cosways, and Wright of Derby.

CHAPTER V.

LATER BRITISH PORTRAIT-PAINTING.

The Portrait-painting of Sir W. Beechey—Of Hoppner—Owen — Phillips — Jackson — Sir T. Lawrence — Sir Martin Shee—Sir H. Raeburn—Sir J. Watson Gordon —Graham Gilbert.

CONSIDERING the admiration excited both in England and on the continent by the painting of Sir Joshua Reynolds, the excellence of his portraits, and the attractive character of much of his work, it is not surprising that its influence should have extended beyond his lifetime. Sir Martin Shee, in his 'Elements of Art,' thus refers to the deceased President of the Academy :— 1809.

Though long the sceptre of his Art he held,
And justly swayed where he so much excell'd,
No vain pretender of his time was known
To doubt his title or dispute his throne;
So bright his merits in their eyes appear'd,
E'en they who best could rival most revered:
The schools he formed their founder's taste sustain,
And triumph in the trophies of his reign.

Even in the lifetime of Reynolds his manner had been copied by imitators to a considerable extent, if we may take as evidence of this the lines in one of Dr. Wolcott's odes for the year 1782 ;—

Sir Joshua's happy pencil hath produced
A host of copyists much of the same feature,
By which the art hath greatly been abused;
I own Sir Joshua great, but Nature greater.

Influence of the art of Sir J. Reynolds.

That such copying or very close imitation of Sir Joshua Reynolds would be practised by inferior artists, and was continued to a considerable extent after his death, may be true; but it is a favourable symptom of British art that none of the artists of merit who painted portraits in the close of the 18th and the early part of the 19th century, although they may have imitated his manner in a greater or less degree, carried their study of it to an extent that could be called slavish imitation or copying.

The portraits of Sir Nathaniel Dance (whose painting of portraits ceased about the year 1790, when he resigned his academical diploma) have a studied air, and are carefully painted. The portrait-painting of Opie, which was very effective, and has been compared to that of Caravaggio, fell short of Sir Joshua's portraits in execution and refinement of sentiment.

Sir W. Beechey's portraiture.

Sir William Beechey's art in portrait was hardly above mediocrity, though he enjoyed for many years the patronage of the royal family, and had many sitters of rank and fashion. A whole-length by him of Alderman Boydell is in the council-chamber of the Guildhall of London. His picture of a 'Cavalry Review' (now at Hampton Court) in which the King and Prince of Wales are introduced, was rewarded with the honour of knighthood, the painter becoming soon after a Royal Academician.

1798.

R.A. 1795.

The much superior portraits of John Hoppner show a decided study of the style of Reynolds. He was the friend of the critic and reviewer William Gifford, who inscribed to him his 'Baviad and

Mæviad.' In this poem a tribute to the artistic merits of Hoppner (the tone of which is heightened by the partiality of friendship) concludes thus :—

> Go then, since the long struggle now is o'er,
> And envy can obstruct thy fame no more;
> With ardent hand thy magic toil pursue,
> And pour fresh wonders on our raptured view.
> One sun is set, one glorious sun, whose rays
> Long gladdened Britain with no common blaze:
> Oh may'st thou soon (for clouds begin to rise)
> Assert his station in the eastern skies,
> Glow with his fires, and give the world to see
> Another Reynolds risen, my friend, in thee!

Artistic qualities of Hoppner's portraits.

Hoppner was considered to excel more in his handling and general treatment than in his drawing. His landscape backgrounds have been compared with those of Gainsborough. He adopted the rich colouring of the Reynolds school, and being himself a man of refined taste, he was the more successful in giving an air of refinement to the subjects of his pictures. He was especially happy in his female portraits. For many years he was a contemporary exhibitor along with Sir Thomas Lawrence, who regarded him as his most formidable competitor. Hoppner is said to have remarked in public that the air of Lawrence's ladies was too free, and sometimes trespassed on moral as well as professional propriety,—a sarcasm which had the effect of considerably increasing the popularity of his courtly rival.[1]

Well-painted and lifelike portraits of distinguished

[1] *Life of Hoppner*, in Cunningham's *Lives of Painters*, &c.

statesmen and beautiful women, belonging at first principally to the Whig or Prince of Wales' party, are the standing memorials of Hoppner's art. His death in 1810 left Lawrence pre-eminent in the practice of portrait; although Owen, Phillips, Jackson, and (in Scotland) Raeburn well maintained about the same time the credit of British art in this department.

Portraits of Owen.

With diligent application William Owen made his way, by his truthful portraits and occasional poetical or fancy subjects, to a high standing in his profession. His drawing of heads and the individual character he impressed on his pictures was much praised, while with his colouring no great fault could be found. His extensive employment as a portrait-painter gained him the honours of the Academy in 1810, and a few years after the Prince Regent granted him the title of his 'principal portrait-painter,' with the offer of knighthood, which was declined.

Of T. Phillips, R.A. 1808.

Thomas Phillips was a faithful painter and good colourist, without much originality or elevation of manner, but with a salutary dread of anything meretricious in his colouring or execution. He made portraits of many literary and remarkable men of his day; among the best of which are those of Lord Byron and Sir Francis Burdett.

Of Jackson.

Conspicuous in this second group of English portrait-painters was John Jackson, a native of Yorkshire, who, having shown an early talent for drawing and copying pictures, was, by the Earl of Mulgrave and Sir George Beaumont, put in the way

of an academical training. His drawings in water-colour (especially those for Cadell's series of engraved portraits) were approved for their truthfulness and freedom of hand.

Excellence of his colouring.

Jackson afterwards devoted himself to painting in oil; his portraits acquiring for him a well-deserved reputation. His rich though quiet colouring was truer in general than that of Lawrence, and his portraits were solidly painted, without pretending to much elevation of interest or sentiment. Those of Lady Dover, of Canova, and of Flaxman are among his best; the portrait of Flaxman especially having been compared by the French to the painting of Gerard, by the English to that of Vandyke.

Sir T. Lawrence, his precocious art.

The precocious accomplishments of Sir Thomas Lawrence made him remarkable in his early youth. If Pope lisped in numbers, the young Lawrence's crayon drew painters' lines spontaneously. After practising for some years amongst the doctors of Oxford and the fashionables of Bath, he removed to London in 1787, and was duly entered at the classes of the Royal Academy.

Among the first pictures in oil that brought Lawrence into notice were his portraits of Miss Farren, afterwards Countess of Derby, and of the Queen and the Princess Amelia. On the death of Sir Joshua Reynolds, he was appointed, in his twenty-third year, painter in ordinary to the King, and was promoted to the honours of the Academy before he was of the age fixed by its laws for receiving them.

The few attempts by Lawrence in historical or

poetical painting, as 'Prospero raising the storm' and 'Satan calling his legions,' cannot be regarded as successful, his nearest approach to the higher walk of art being in such pictures as John Kemble in the character of Hamlet, the Duke of Wellington on his Waterloo horse, Copenhagen, and his two admirable pictures at Windsor of Marshals Blucher and Platoff. On his portraits of ladies and children he bestowed great pains, using all means to make them attractive, and to smooth over whatever could render them less so. In the painting of the eye he especially excelled. 'While the eye,' to use the words of Sir David Wilkie, 'has a faculty of expression possessed by no other human feature, it has a lustre and a beauty peculiarly adapted to painting, which no other art but painting can represent, and which no painter represented better than Lawrence.'

Portraits.

Successful for the most part in his representation of female beauty in heads and busts, this painter had not the skill of Sir Joshua Reynolds in accommodating the fashionable dress and modes of the day to the lasting principles of beauty and grace; the high waists of many of his earlier portraits marring the effect of naturally beautiful forms.

His drawing superior to his colouring.

Seldom failing as a draughtsman, facile and pure in his painting, Lawrence was not always equal to himself in colouring and tone; replicas and works executed when the pressure upon his time was greater than usual, being sometimes washy in appearance and thinly painted. In so far, however, as this may have proceeded from too hasty execution, rapidity of working was not with him the rule

but the exception; for in his usual practice he was slow and painstaking, and required a great many sittings.[1]

Sir Thomas Lawrence having in 1815 received the honour of knighthood, and painted the portraits of a number of persons distinguished in politics, fashion and war, was invited by the Prince Regent, at the conclusion of the peace, to execute portraits of the principal foreign princes and others who had borne a part in the war with France. He went abroad accordingly, and visiting Aix la Chapelle, Vienna, and Rome, painted the series of portraits now at Windsor. The effect of these fine pictures is partially lost by their being hung at so great a height. Lawrence's Windsor pictures.

His painting was much admired on the continent, and his agreeable manners made him a favourite with Emperor and Pope. Alexander of Russia personally assisted in the arrangement of his easel, and the honours paid by crowned heads to the art of Titian seemed to be renewed in Lawrence.

On the painter's return to England in the spring of 1820, after an absence of a year and a half, laden with the treasures of the art, he was congratulated by his royal patron, now George IV., and also by the Academy, on the satisfactory completion of an undertaking which perhaps no artist but himself could have carried through so well in so short a time. The president of the academy, Mr. West,

[1] Wilkie's *Remarks on Portrait-Painting*, in *Life* by Cunningham, vol. iii. p. 172.

had died in the interim, and Sir Thomas Lawrence was unanimously chosen to succeed him as president.

When on the continent, Lawrence's attention had been directed to the public collections of pictures which existed in all the capitals and towns of any note; displaying in this particular a contrast to England, and affording some foundation for the continental theory as to the utilitarian tendencies of the British people, and their national disregard of high art.

Origin of the National Gallery. 1822.

Upon the death of Mr. John Julius Angerstein the banker, who had a very select collection of pictures of the foreign schools, with one or two good English pictures, his gallery being to be disposed of, the question arose as to purchasing it on behalf of the nation, to form the nucleus of a National Collection. In the discussions on this subject Sir Thomas Lawrence took a warm interest, and gave all the assistance which his personal skill and his position as president of the Royal Academy could lend, in order to bring about an object of such importance to the arts. George IV. is said to have first suggested the purchase for the nation of the Angerstein pictures. Sir George Beaumont, by his personal zeal and an offer to bequeath to the future National Gallery his own well-chosen collection, and the Hon. George Agar Ellis (afterwards Lord Dover) by his parliamentary influence, materially aided in overcoming the economical scruples of Lord Liverpool's government.[1] The Angerstein

[1] Hansard's *Debates*, July 1823 and April 1824; Wornum's *Catalogue of the National Gallery*.

pictures, thirty-eight in number, were accordingly secured to the country, a parliamentary grant for that purpose of 60,000*l.* being proposed and carried in the session of 1824.[1]

Some of Sir Thomas Lawrence's best portraits were painted in the years immediately preceding his death, which occurred early in 1830.

Sir Martin Shee.

Martin Archer Shee, a native of Ireland, had his first instruction in art at the school of design then in connection with the Dublin Royal Society. He commenced with drawing life-size crayon portraits, a practice which he soon exchanged for portraits in oil. He removed to London in 1788, entering the classes of the Royal Academy. Without creating any extraordinary sensation he steadily made his way in portrait; occasionally venturing, like other portrait-painters, on an historical or poetical subject, and becoming in due time a Royal Academician. In early life he painted a considerable number of theatrical portraits, two of which, now in the

[1] The British National Collection was first opened to the public in the house of Mr. Angerstein, Pall Mall East, south side, in May 1824. On the death of Sir George Beaumont in 1827, his pictures were added to the collection, and in 1831 those of the Rev. Holwell Carr. Since then, works have been gradually added to it by donation, bequest, and Government purchase; the purchases by Government for some years having been directed to the acquisition of an apparently disproportionate number of the works of early continental masters. Through the bequests of Mr. Vernon, Mr. Jacob Bell, and others, the National Collection has been extended so as to include a representation of the British school, though still imperfect and unequal; the pictures by British artists being hung for the most part at South Kensington.

National collection, along with an infant Bacchus, are fair examples of this artist's ability. His colouring has stood better than that of some of his contemporaries, though his portraits are not of the first order in point of expression and treatment.

A writer as well as painter.

Shee could use the pen of a man of letters as well as the pencil of an artist; his principal literary works being 'Rhymes on Art,' and 'Elements of Art,' a poem with annotations. Of these the first is more amusing and less didactic than the second. On the death of Sir Thomas Lawrence in 1830 he was elected fourth president of the Academy, and became Sir Martin Shee. In the questions mooted during his presidency as to the rights of the Academy, when put in possession of a portion of the National Gallery building in Trafalgar Square, Sir Martin's ability and zeal are understood to have earned the approbation of his brethren in art. Among his later portraits were those of King William and Queen Adelaide and of her present Majesty.[1]

1805.

1809.

Scottish art; Sir Henry Raeburn.

Of the limnings of British artists which have aided in continuing to the present time the memory and features of the generation following the period of Reynolds and Gainsborough, those of Raeburn, produced in the metropolis of Scotland, are con-

[1] It is perhaps an omission not to refer to the portrait-painting of such artists as Sir David Wilkie, the late John Phillip, R.A., and others, who, being more known and distinguished in another department of art, are not usually considered to belong to the painters of portrait. Their portraits may not be numerous, but the best works produced by them in this line are recognised as of high artistical merit.

spicuous. Sir Henry Raeburn is one of the few good Scotch painters of recent years who have eschewed the larger field of London, and have remained satisfied with the encouragement and patronage they received in Scotland. The same may be said of his worthiest successor in portrait, Sir John Watson Gordon.

His study of Reynolds.

Without the advantage of a proper technical education, Raeburn appears to have attentively studied the works of Sir Joshua Reynolds, probably in the mezzotint engravings and such originals as he might have access to. By this early study of Reynolds, that originality of style which was afterwards visible in the works of Raeburn was not affected, while it may have assisted in keeping him free from the mannerism and formal attitudes of the Scotch artist, David Martin, who had him for a short time in his studio. What Hudson had been to Reynolds, Martin was to Raeburn: in the one case as in the other the young painter of genius experienced no great difficulty in emancipating himself from the conventional mediocrity of his master.

About the year 1784 Raeburn visited London and was noticed by Sir Joshua Reynolds, who gave him introductions to Rome. After a residence of two years in Italy he returned to Scotland; attributing much of the advantage he considered himself to have derived from his studies abroad to an advice he received from an English countryman—never to paint an object from memory, but to have the whole of his subject, principal and accessory, placed before him. To the observance of this rule Raeburn partly

Truthfulness of his art.

imputed the visible improvement in his later works and their individuality of character.

Raeburn's portrait-painting.

His sitters were mostly natives of Scotland. Walter Scott, John Clerk (Lord Eldin), Mr. Tait of Harvieston and his grand-child, the first Lord Hopetoun with his horse, Dr. Adam of the High School of Edinburgh, Macdonnell of Glengarry in highland costume, and many other portraits, remain to this day examples of his vigorous and characteristic style. His heads were carefully painted, sometimes beautifully relieved against a sky or landscape background. He did not draw in first with chalk, in the manner of Lawrence, but, after a very few lines and markings with chalk, began at once with the brush.

Without the magical touches and broken tints of Reynolds and Gainsborough, the portraits of Raeburn were remarkable for their breadth of light and shade and rich harmonious colouring. He has been said to be one of the few painters who could set a man properly on his legs, as in his portrait of Admiral Maitland, now in the Scottish National Gallery;[1] so that he probably escaped belonging to what was called by Haydon the 'tiptoe school.' He was not so entirely successful in his female portraits; his picture of Mrs. Gregory, exhibited in the Burlington House exhibition of deceased masters in 1871, being however an exception to this observation, and a very graceful and well-coloured portrait. Like

[1] This observation was made by Fuseli to Mr. Colvin Smith, portrait painter, of Edinburgh, who mentioned it to the author.

several of his English predecessors, Raeburn was inclined rather to give a broad and characteristic impression of his subject than to be very careful in his finishing.[1]

In 1812 Raeburn was elected president of the Society of Artists which had been formed in Edinburgh for publicly exhibiting the works of living artists and for establishing a life-academy. He was soon after elected a Royal Academician and in the year preceding his death was knighted by George IV. on the occasion of the royal visit to Scotland.

Resemblance to Velasquez.

Wilkie's remark on the similarity of style of the portrait-painters of the British school, particularly Sir Henry Raeburn, and of Velasquez, is well known. In a letter from Madrid to his friend Mr. Phillips the portrait-painter, he says :—'There is much resemblance between Velasquez and the works of some of the chiefs of the English school; but, of all, Raeburn resembles him most, in whose square touch in heads, hands and accessories, I see the very counterpart of the Spaniard.'[2]

Feb. 14, 1828.

[1] In the Scottish Gallery at Edinburgh are eight portraits by Raeburn, of which two are female portraits. In the notice of Sir Henry Raeburn in the catalogue of this collection, he is remarked to have adopted Sir Joshua Reynolds' great principle in the arrangement of a picture, of always making the leading element *breadth*;—'But he carried out this principle in a manner and with a feeling in many respects peculiarly his own. He seldom attempted by thick impasto and semi-transparent painting to produce texture and luminous effect, but adopted the opposite mode of painting in a low tone with a sharp touch, working the colours with little admixture of any unctuous medium.'

[2] Cunningham's *Life of Wilkie*, ii. 504.

Scottish portrait-painting, thus fairly established by Sir Henry Raeburn, has since his decease continued to maintain a position of its own in point of colouring and general treatment. The portraits of George Watson, who was president of the Scottish Academy in its unchartered state of existence, although inferior to those of Sir Henry Raeburn, take respectable rank both as characteristic likenesses and also in point of colour.[1] And the same may be said of the portraits and fancy portraits of Andrew Geddes, a Scotch painter of considerable talent, who in his later years practised and exhibited in London and was made an associate of the Royal Academy.

George Watson, Geddes, and Duncan.

1832.

The portrait-painting of another northern artist, Thomas Duncan, A.R.A., although his taste lay more in the direction of historical *genre*, was likewise above an average merit, being distinguished by its expression of character and delicate appreciation of feminine grace and beauty.

Mr. G. Watson was in extensive employment during the latter portion of Sir Henry Raeburn's life-

[1] The grant of a charter to the Scottish Academy was delayed till November 1838, when Her Majesty signed the charter incorporating it as 'The Royal Scottish Academy for Painting, Sculpture, and Architecture.'—*Notes of the early history of the Royal Scottish Academy*, by Sir George Harvey, P.R.S.A.

There are thirty members and twenty associates of the Royal Scottish Academy. The Academy have a school under their own direction for the study of the living model, but having no connection with the school of the Board of Trustees for Manufactures. They have also a good art-library, which, within the last few years, has been made available to students as well as to members and associates.

time ; but even before his own decease the portrait- 1837.
painting of his nephew John Watson (afterwards Sir John Watson Gordon) had gained the ascendency in Scotland so long held by Raeburn. Mr. Watson Gordon, originally intended for an army engineer, had been sent to the Trustees' academy for drawing in Edinburgh, then conducted by John Graham, where his progress was such that, following the bent of his personal inclination, his profession was changed for that of an artist. His education in art was mostly acquired under Graham and from the access he had to the studios of Raeburn and his uncle George Watson. He never studied abroad.

Portraits of Sir J. Watson Gordon.

Watson Gordon at first attempted half-historical or fancy subjects, but soon discovering his strength to lie in portrait, he latterly confined himself to that department. He was an early member and zealous friend of the Scottish Academy, and, on the death of Sir William Allan, was chosen its president and re- 1850.
ceived the honour of knighthood. He contributed also to the exhibitions of the Royal Academy, and was elected a member of that body.

Sir J. Watson Gordon's portraits were distinguished by their truthfulness, ease, and simplicity of treatment; his male being better than his female portraits. He rejected, perhaps to a fault, the aid of ornament in backgrounds; and his portraits of 'gentlemen in black,' however true the flesh colour, have sometimes a flat and sombre look from his dispensing, when possible, with rich colouring in his picture. In the portraits of men with strongly-marked lines and shrewd expression of face he is

Their rejection of ornament.

considered to have had few equals; as in his portraits of the Provost of Peterhead, and of Professor Wilson in the National Portrait Gallery. In the Paris Exhibition of 1855 his works were highly appreciated and rewarded with a medal.

Graham Gilbert; his female portraits.

The portraits of ladies by John Graham Gilbert, R.S.A., who died in 1866, were generally thought superior to the female portraits of Watson Gordon. The son of a West India merchant of Glasgow, Graham Gilbert, after a thorough art-education at home and abroad, painted portraits for a series of years in Glasgow and Edinburgh. Although more successful in female subjects, many of his male portraits were also works of great merit, of which an instance is seen in his whole length of Sir John Watson Gordon in the Scottish National Gallery. Usually attracting the eye by their positive and glowing colours, his portraits of ladies had an air of elegance and grace, and produced in an exhibition room a very pleasing effect. Graham Gilbert occasionally painted female subjects of a poetical character, varying the treatment of his pictures by adopting Greek or Italian or Scottish rustic costume.

CHAPTER VI.

LATER BRITISH HISTORICAL PAINTING.

Haydon—Hilton—Etty—David Scott—Change in the manner of historical painting—Sir D. Wilkie—Sir C. Eastlake—Sir W. Allan—Thomas Duncan—High art in historical painting displayed in the works of Dyce and Maclise.

UNDETERRED by the ill success of some of their immediate predecessors, several British artists of unimpeachable talent continued in the early portion of the present century the pursuit of historical painting. The encouragement they met with was the reverse of satisfactory to the lovers of what is called 'high art.' Not to say that historical painting received no encouragement; but the commissions for and purchases of historical pictures were comparatively rare, and proceeded often from other motives than a predilection for this species of art. Whether the art itself was always of a quality to merit greater encouragement than it got is another question.

Historical art of B. R. Haydon.

The best historical works of Benjamin Robert Haydon are admitted on all hands to have displayed, with a certain degree of coarseness, high qualities of painting. The son of a bookseller at Plymouth, he entered the schools of the Royal

Academy in 1804, his first exhibited picture being a 'Repose in Egypt,' which was bought by Mr. Hope, author of 'Anastasius.' An enthusiast in his art he was encouraged by the patronage of the Earl of Mulgrave, for whom he painted a picture of
1809. 'Dentatus,' a bold and vigorous composition.[1] With the hanging of this picture in the Academy's exhibition Haydon found great fault, and it gave rise to a continuing quarrel on his part with the Academy.

Personal failings. Of an excitable ill-regulated temper, and possessed by a spirit of inordinate self-conceit, this enthusiastic painter of history failed in turning to good account his talents and prospects. He quarrelled upon trifles with Sir George Beaumont and others who were inclined to befriend him, abused the Royal Academy as good for nothing but a school, and vilified portrait-painting while having recourse to it for subsistence; at the same time magnifying himself and charging the public with want of taste and neglect of high art.[2]

Fate of his pictures. Mr. Haydon's 'Judgment of Solomon,' 'Raising of Lazarus,' 'Entry of Christ into Jerusalem,' and several other pictures, were works of decided merit; but somehow, even when disposed of to purchasers, they seldom found fit resting-places. When in 1827 a subscription was got up to relieve the painter of his pecuniary difficulties, he gave the following account of the disposition of his great

[1] *Art Journal*, 1856, p. 181.

[2] *Autobiography of B. R. Haydon*, edited by Mr. T. Taylor.

pictures :—'My "Judgment of Solomon" is rolled up in a warehouse in the Borough; my "Entry into Jerusalem," once graced by the enthusiasm of the rank and beauty of the three kingdoms, is doubled up in a back room in Holborn; my "Lazarus" is in an upholsterer's shop in Mount Street, and my "Crucifixion" in a hay-loft at Lisson Grove.'[1]

In the National collection is a picture by Haydon, 'Punch on May-Day,' not in the historical style, but one of his later productions. With some coarseness and caricaturing it shows great power of invention and vigour of colouring.

By the sale and occasional exhibition of his principal pictures, and by having recourse, when in straits, to the painting of portraits and of trivial subjects, such as 'Waiting for the Times' and the 'Mock Election,' Haydon realised at intervals considerable sums of money; but to whatever cause it may be attributable, his later life was a continuing scene of painful distress and was brought at last by suicide to a melancholy close.[2] 1846.

[1] *Autobiography of B. R. Haydon.* The following entry in the painter's journal occurs on the completion of the picture of 'Lazarus':—'O God, grant that it may reach the National Gallery in a few years, and be placed in fair competition with the Sebastian del Piombo. I ask no more to obtain justice from the world!'

[2] The following is an estimate of Haydon by a professional writer (Mr. Redgrave):—'He was a good anatomist and draughtsman; his colour was effective; his treatment of his subject and conception original and powerful; but his works have a hurried and incomplete look; his finish is coarse, sometimes woolly, and not free from vulgarity.'—*Century of Painters*, ii. 197.

High art of W. Hilton.

1803.

William Hilton, a regular student of the Royal Academy, adopted history as his theme and never departed from it under the most discouraging circumstances. His first exhibited picture, 'Banditti,' was followed by subjects from the classics and from sacred history and poetry. He twice had a premium awarded to him by the British Institution in Pall Mall, whose directors purchased, at the price of 550 guineas, his picture of 'Mary anointing the Feet of Jesus,' presenting it to the church of St. Michael in the City. In 1808 was exhibited one of his principal pictures, the 'Rape of Europa,' painted for the Earl of Egremont. In two years after Hilton was made an academician; and he was subsequently appointed Keeper of the Academy, the salary of which office may be said to have preserved him in his later life from want. 'Edith discovering the body of Harold,' 'Rebekah at the Well,' and several smaller studies, were purchased by Mr. Vernon and now form part of the National collection. At his death in 1839 several of Hilton's best works remained unsold, one of which, 'Serena rescued by the Red-Cross Knight,' was bought of his executors by an association of subscribers and presented to the National Gallery.[1]

The pictures of Mr. Hilton show the true feeling of historic art, and are distinguished by a certain grandeur of conception, as well as by skilful composition and appropriate expression. From an injudicious method of mixing and applying his colours,

[1] *Art Journal*, 1855, p. 253.

the pictures of this artist are rapidly deteriorating.[1]

Painting of Etty.

The painting of William Etty, the best examples of which are of historical character, has by the superiority of its colour as well as other qualities won for him a high position in the British school. A native of York, Etty was entered in 1807 a student of the Royal Academy, and he afterwards passed a year in the studio of Sir Thomas Lawrence. About the close of his educational period, he remarks in his autobiography, that he was then only beginning to master the great key to art, power of execution.

In the life-school of the Academy he was a constant student, preferring the use of the paint-brush to the crayon. He gained no medals of any kind, and the early pictures he sent to the exhibitions were rejected. Not disheartened, he set himself earnestly to improve in drawing, in which his early pictures were defective; a circumstance in so far remarkable as the studio of Sir Thomas Lawrence was more a school of drawing than of painting. At last his pictures of the 'Coral Finders' and 'Cleopatra on the Cydnus' attracted favourable notice. 1821.

At this time, as well as for some years afterwards,

[1] Wornum's *Catalogue of the National Gallery.* Hilton's picture of 'Rebekah' at South Kensington is under glass, and appears in tolerable preservation; but his pictures, with the exception of 'Rebekah,' and also those of several other artists, are in a worse condition. It is matter of congratulation that the pictures at South Kensington are now placed in solidly built and dry rooms, and will probably be secured in the future against cold draughts and humidity.

More appreciated by artists than by the public.

Etty's powers were more appreciated by his professional brethren than by the public. Soon after these pictures were exhibited, he received the honours of the Academy.

1823.

To improve himself in his art, he visited Italy, finding himself most at home in Venice. Here he made studies in the morning from Paul Veronese and Tintoretto, and (to a less extent) from Titian and Bonifazio, and in the evening had recourse to the *scuola del nudo.* Venice he considered the best school of painting in Italy for colour and chiar' oscuro; an opinion also held by Sir Thomas Lawrence.[1]

His studies in Venice.

Soon after his return to England, not neglecting cabinet-sized pictures, but strengthened in his art and his ideas of painting elevated by his Venetian studies, Etty produced several large works of the historical-epic class, examples of brilliant and truthful colouring, especially in the nude. The first of these, the 'Combat, or Woman pleading for the vanquished,' is not surpassed by any picture of the British school in originality and vigour of conception, grandeur of design and colouring. When exhibited in London this picture was highly praised, but it was left to be purchased at the price of 300*l.* by a brother artist, John Martin, from whom it was afterwards acquired by the Royal Scottish Academy. The 'Combat' was followed by the 'History of Judith' in three magnificent gallery pictures, and afterwards by the painting of 'Benaiah killing two men of

Etty's large historical works.

1824.

[1] *Life of William Etty, R.A.*, by Alexander Gilchrist, vol. i. p. 167.

Moab,' a composition of three figures, like the 'Combat,' and of nearly equal merit. The three pictures of 'Judith' and the 'Benaiah' were likewise acquired by the Scottish Academy, and are now in the Scottish National Gallery.[1] It was equally satisfactory to the painter and creditable to the discernment of the northern Academy that these masterpieces of modern art should have been thus secured and fitly placed together.[2] 1828. Secured for Scottish National Gallery.

Mr. Etty painted several other large gallery

[1] *Life of Etty*, vol. i. ch. 16.

[2] The collection exhibited in the Scottish National Gallery consists of: 1. Pictures collected by the directors of the Royal Institution; 2. Pictures, bronzes, &c., bequeathed by Sir James Erskine of Torrie; 3. Ancient and modern works, the property of the Royal Scottish Academy; 4. Pictures belonging to the Board of Trustees for Manufactures, acquired by purchase or gift for the National Gallery; 5. Modern works purchased by the Association for the Promotion of the Fine Arts with funds set apart for this purpose by their charter; 6. Pictures lent or deposited by private parties.—Drummond's *Catalogue*, Preface.

The foundation-stone of the building in which this collection is placed, and in which also the Royal Scottish Academy are accommodated and their annual exhibitions held, was laid by the late Prince Consort in 1850, upon which occasion his Royal Highness appropriately called attention to the important influence exercised by the Fine Arts upon the development of the mind and feeling of a people; expressing a hope that the impulse given to their culture, and the increasing attention bestowed on it by the people, would not only tend to refine and elevate the national taste, but would also lead to the production of works which, if left behind as memorials of the age, would give to after generations an adequate idea of our advanced state of civilisation. His Royal Highness referred with satisfaction to the circumstance that part of the funds rendered available for the support of the undertaking were derived from the ancient grant (of 2,000*l.* per annum) which at the Union was secured to

pictures, the 'Parting of Hero and Leander,' 'Ulysses and the Syrens,' and three compositions from the history of Joan of Arc. Of his pictures of a cabinet size, which are mostly of a poetical character, the examples in the National Gallery may probably be taken as a fair specimen; but compared with his great works in Scotland, they convey a very inadequate idea of the powers of Etty in the highest walk of art.

High aim of David Scott's art.

Like several English painters whose works have been already noticed, David Scott of Edinburgh, an artist of much power and capability, had higher aspirations and conceptions of art than he had ability of execution. The son of an eminent landscape engraver, Mr. Scott, after engraving a series of designs from Stothard, commenced painting subjects of scripture history and poetry. Becoming a member of the Royal Scottish Academy, he visited Italy in 1832, carefully studying anatomy and making sketches from the pictures of the great masters.

Returning to Edinburgh, Scott exhibited in the rooms of the Scottish Academy his picture of the 'Taking Down from the Cross,' an altar-piece for a Roman Catholic chapel, which was engraved for circulation by the newly instituted Association for

Trustees for the encouragement of the fisheries and manufactures of Scotland; concluding, that the history of this grant exhibited the picture of a most healthy national progress,—the ruder arts connected with the necessaries of life first gaining strength, then education and science supervening and directing further exertions, and lastly, the arts that adorn life becoming longed for by a prosperous and educated people.—*Address by the Prince Consort*, Aug. 30, 1850.

the promotion of the Fine Arts in Scotland. Year after year he exhibited works of an historical and poetic character, displaying imagination and originality of thought with great though varying power of handling. His execution unequal.

Scott's pictures had more of sublimity than beauty, and were not always attractive to the general eye or suggestive of pleasing ideas. His last and most important work was 'Vasco di Gama doubling the Cape of Good Hope,' a composition full of life and incident, solidly painted, and creditable to the British school. This picture was purchased by subscription of friends, and placed in the hall of the Trinity House of Leith. His painting of the 'Duke of Gloucester carried prisoner into Calais' has been engraved on wood by Linton for the Art Union of London. Mr. Scott is known also by his designs of marked originality illustrating Coleridge's 'Ancient Mariner,' a subject especially suited to his pencil.

A painter of genius and of high aims imperfectly realised, worn out by mental brooding over his art and the sickness of hope deferred, Scott's thin-spun life was cut short by premature decline, when the merit of his efforts was beginning to be acknowledged, and his taste was improving by experience.[1]

Although Haydon, Hilton, and Etty in his larger works are, in every sense of the word, entitled to rank as 'historical' painters, it is impossible to shut

[1] A memoir of David Scott, of rather painful interest, containing his Journal in Italy and papers on Art, was published at Edinburgh in 1850 by his brother, Mr. W. B. Scott, engraver.

Less ambitious style of recent historical painting.

our eyes to the fact that, compared with its lofty attempts in the practice of West and Barry, British historical painting has in the present century gradually taken up a less ambitious and more practical position. The spacious canvases and subjects of numerous figures have given way, for the most part, to pictures of a moderate or cabinet size and of fewer figures, while the subjects, historical or of historical character, reflect more of human interest and life. Sir David Wilkie in his second or later manner, Sir Charles Eastlake, Sir William Allan, and one or two other Scotch painters, are examples of this less aspiring and more manageable kind of history painting. In the works of Messrs. Dyce and Maclise and their coadjutors in the decorative paintings for the Houses of Parliament a high species of art is again called into play, which will be immediately adverted to.

Sir D. Wilkie.

1825.

The later painting of Sir David Wilkie is of historical character.[1] Even before the state of his health obliged him to seek relaxation by travelling abroad, and for a time to give up painting, several of his pictures, as the 'Chelsea Pensioners,' approached this character. After a year or two's residence in Italy and Spain, whether it was that his taste in art underwent a change from the contemplation of the works of the Italian masters and of the facile effective pictures of Velasquez, or whether the laboured execution and application required by his former mode of painting was too much for his

[1] The earlier painting and art of Wilkie is referred to in Chapter VII., 'On Painting of Life and Manners.'

nervous system, there is no doubt of the fact that when he began to paint again, his style was altered both in the subjects selected and in the execution. His themes were of a more elevated and poetical kind, with fewer figures in the scene, less detail, and a lighter and more general treatment. From Italy he painted the 'Princess Doria washing the Pilgrims' feet;' 'Napoleon and the Pope at Fontainbleau,' a picture of great force and expression; and 'Benvenuto Cellini and the Pope.' Spain supplied him with much that was interesting, especially in connection with the War of Independence,—the 'Guerilla taking leave of his Confessor,' the 'Spanish Council of war,' the 'Defence of Saragossa.' The Spanish 'Confessional' will probably be thought superior to 'Columbus at the Convent.'

His later style of art.

These paintings are simple in composition and of much expression, carefully studied, but executed with a more free and facile hand, and more brilliant in style than his early pictures. At the same time they cannot be said to stand so high in the department of historical painting as his earlier works do in the department of *genre* or painting of life and manners. In his later pictures of subjects from Scottish history the superior accuracy of recent years has discovered some defectiveness in costume. His celebrated picture of 'Knox Preaching' may be liable to criticism also from the strained action of the figure of the Scottish reformer, who is represented as almost flying out of the pulpit.

If Sir David Wilkie's later art be put in the category of history painting, the reproach of want

of patronage to historic art cannot be alleged, all his Spanish and Italian pictures having been immediately purchased by the King, or by private purchasers eager to obtain them. None of his later works were of greater interest or more run upon than the masterly pictures and sketches executed during his visit to the East prior to his death at sea (commemorated in Turner's picture) in 1841.

Historical *genre*: G. Jones.

The principal works of George Jones, R.A., were representations, more or less truthful, of historical battles, as Vittoria, Waterloo, Borodino, the Alma; the principal figures, though small, being carefully studied and picturesquely grouped. His paintings were very effective in breadth of light and shade and colouring.

Sir C. Eastlake.

Another painter of historical *genre* appeared in Sir Charles L. Eastlake. After attending the schools of the Royal Academy, Eastlake went abroad in 1817 for upwards of twelve years, residing mostly in Italy, and visiting Sicily and Greece. Several pictures were sent by him from the continent for exhibition, one of these being 'Isidas the Spartan repelling the Thebans,' a more vigorous and spirited composition than some of the better known works of time. The picturesque peasantry of Calabria and the brigand life of Italy and Greece seem to have taken hold of the young painter's imagination, and he produced in succession a number of pictures and sketches, to an extent almost running into mannerism, of banditti, Italian peasants, and Greek fugitives. One of his most admired productions was the picture of 'Pilgrims arriving in sight of Rome,' which has been engraved by G. T. Doo, R.A.

Two of Eastlake's pictures, bought by Mr. Vernon and now in the National Gallery, 'Christ weeping over Jerusalem' and the 'Escape of the Carrara Family,' are examples of his manner, which was distinguished by refinement of taste and feeling rather than by great originality or strength; while his colouring, though pure and refined, was generally wanting in richness and effect. His painting.

Mr. Eastlake was in 1841 named secretary to the Royal Commission for decorating the new Houses of Parliament; and his labours in this department as well as in connexion with the National Gallery have been long before the public. After a re-organization of the management, he was appointed in 1855 Director of the National Gallery.[1] He was elected fifth President of the Royal Academy on the death of Sir Martin Shee, and was knighted. Sir Charles Eastlake was succeeded in the chair of the Academy on his decease in 1865 by the existing president Sir Francis Grant. The Royal Academy have since, by arrangement with Government, removed from Trafalgar Square and been put in possession of Burlington House, Piccadilly, for the purposes of their exhibitions and schools and custody of their works of art. Director of National Gallery.

[1] This appointment was made for a term of five years, and was renewed at the end of that term. The principal feature in the new management was, that Parliament should vote an annual sum for the purchase of pictures for the National Gallery. In Mr. Wornum's *Catalogue of the National Gallery*, British School (p. 37), a list is given of what the Keeper regards as 'the most notable' of Sir Charles Eastlake's purchases for the Gallery and their prices. Sir Charles's contributions in various ways to the literature of art, and his learning in its processes, gained him much consideration.

Supra, p. 325.

Subsequent to the paintings from Ossian of Alexander Runciman, the first noticeable attempt in historic painting in Scotland was by John Graham, who was master of the Trustees' Academy from 1798 till his death in 1817. An historical picture by him, the 'Disobedient Prophet,' is now in the Scottish National Gallery. From Graham Sir William Allan,

1838.

president of the Royal Scottish Academy, as well as several other painters afterwards eminent, had their earliest instruction in art.

Sir W. Allan.

Allan attended for a short time the classes of the Royal Academy. Finding little prospect of employment at home, and being of an adventurous nature, he made his way to Petersburg. After pursuing his art for some years with diligence and success, aided by the friendship of the court physician, Sir Alexander Crighton, he travelled into the interior of Russia and visited Tartary, Circassia, and Turkey.

Having stored his sketch-book and travelling equipage with abundance of picturesque material, and witnessed various romantic incidents and situations, Allan returned in 1814 to Edinburgh and

Interesting subjects of his pictures.

painted the 'Circassian Captives,' exhibited at the Royal Academy, 'Polish Exiles conveyed by Cossacks to Siberia,' and other subjects of interest. His pictures were lauded but not purchased; till at last the picture of the 'Circassian Captives' was disposed of by a raffle, while the 'Polish Exiles' and another painting were bought by the Archduke (afterwards Emperor) Nicholas on his visit to this country in 1819.

Although Allan's pictures did not meet with that solid encouragement they may have deserved, his characteristic and expressive style created an interest with the public such as induced the painter to continue his career; varying his themes with subjects from Scottish history, as the 'Death of the Regent Murray,' and 'Mary Queen of Scots admonished by Knox.' A small picture of 'Tartars dividing Spoil' was bought by Mr. Vernon. His portrait picture of 'Sir Walter Scott in his Study at Abbotsford' has been recently purchased for the National Portrait Gallery. Elected a Royal Academician in 1835, Mr. Allan succeeded Sir D. Wilkie as Her Majesty's Limner for Scotland, and being also president of the Scottish Academy, he received the honour of knighthood.

Sir William Allan held the appointment of master of the Trustees' School of Design in Edinburgh from 1826 till within a few years of his death; and he materially contributed to create and cherish a zeal for art among his countrymen in Scotland and to sustain the influence and efforts of the northern Academy. He retained all his life something of his wandering habits, revisiting Russia and Greece and other parts of the continent.

Seen to most advantage in engravings.

Sir W. Allan's principal pictures, the best qualities in which were firmness of handling, picturesque character and expression, have been the subject of engravings; in which his art appears to greater advantage than in the paintings. He was no colourist, and in this respect his works are inferior to the productions of Thomas Duncan, whose decease at

1845. a comparatively early age was a perceptible loss to art in Scotland.

T. Duncan's pictures of historical character.

Educated at the Trustees' School under Sir William Allan, Duncan exhibited historical and poetical subjects along with portraits, and becoming a member of the Royal Scottish Academy, he succeeded Allan as professor of colour and drawing. He occasionally sent pictures to the Academy exhibitions in London which attracted attention, and

1843. was elected an associate of that body.

The principal exhibited pictures by Duncan were the 'Entry of Prince Charles Edward into Edinburgh after the Battle of Prestonpans,' and the 'Prince taking Shelter in a Cave in the Highlands attended by Flora Macdonald,' both of which have been engraved. A cabinet picture of 'Anne Page and Slender' is in the Scottish Gallery, and a slighter subject from the ballad of Robin Gray at South Kensington. His pictures are marked by purity and brilliancy of colour, good drawing and composition. In the 'Entry of Prince Charles' there is a discriminative appreciation of Scottish character, and great individuality displayed in the personages.

R. S. Lauder.

Robert Scott Lauder, R.S.A., who succeeded Duncan as master of the Trustees' School, is entitled to fair consideration in connexion with Scottish art. His drawing was accurate, and his expression and colouring were improved by a sojourn of five years in Italy; although in his paintings a greenish-grey tone of colour is too prevalent. Among the best of his works are his pictures of 'Ruth' and 'Christ teaching Humility.'

This survey of historical painting cannot conclude better than with a reference to the art of William Dyce and Daniel Maclise, whose recent performances have given additional lustre to the British school.

W. Dyce; his leaning to early art.

The works of Mr. Dyce are unlike most other painting of this school, and are distinguished by a certain severity of style and leaning towards early Italian art more perhaps than by original genius. The son of a physician of Aberdeen and a Master of Arts of Marischal College, Dyce sought his elementary instruction in art in the academical schools of Edinburgh and London; afterwards passing some years (with a short interval during which he painted his first exhibition picture of 'Bacchus nursed by the Nymphs of Nyssa') in Italy, and principally at Rome. There he studied with intense sympathy the works of Raphael and his predecessors, and was regarded with what was possibly a fellow-feeling by Overbeck and the German Pre-Raphaelites who were then following out with great ardour their peculiar views in art.[1] He also initiated himself during

1827.

[1] Although not professedly belonging to the band of pre-Raphaelite painters who some years later associated themselves together in England, Mr. Dyce's painting predilections were evidently with them in several points of view. These painters professed to look more to the truthful spirit and practice evidenced in the works of the early Italian masters than to imitate their manner; and it will hardly be denied that the uncompromising representation of nature by the English Pre-Raphaelites has exercised upon the whole a beneficial influence on British painting. But the Pre-Raphaelite phase of art is of so recent appearance, and the original dogmas of many of its living adherents have become so considerably modified in practice, that it is not thought necessary or advisable to refer to it more particularly in the text.

his stay at Rome in the fresco painting and decorative design of the Italians, in both which departments he subsequently gained much reputation at home.

1829. Mr. Dyce, having returned from Italy, took up his residence in Edinburgh, and soon attracted attention by the works he contributed to the exhibitions. These at first showed great versatility of talent, consisting of portraits, chiefly of ladies and children, landscape compositions and poetical subjects. In the Scottish National Gallery are three of his pictures of this time, an 'Infant Hercules strangling the Serpents,' a small painting of good colour, also a full length portrait of Dr. James Hamilton of Edinburgh, and 'Paolo and Francesca,' a large composition of much interest and feeling, purely and delicately painted,—the figures life-size, but that of Paolo being defective in vigour and expression.

His pictures at Edinburgh.

Early in 1837 Dyce was appointed master of the Trustees' School of Design at Edinburgh. While holding this situation he published (in conjunction with Mr. C. H. Wilson) a pamphlet on the management of schools of design, and with suggestions for the improvement of the Edinburgh school.[1] This pamphlet contained the most complete scheme of art-education hitherto promulgated, and was the main cause of Mr. Dyce's appointment to be secretary and director of the schools just opened in London at Somerset House; soon after which he

His views for schools of design adopted.

1838.

[1] The pamphlet was in the form of a *Letter to Lord Meadowbank*, and bore the signatures of both Dyce and Wilson.

was sent to visit and report upon schools of a similar character in France and Germany. The result of this continental enquiry was a valuable Report which led to the re-modelling of the British schools of design in conformity with Mr. Dyce's views.

Dyce's later paintings in oil.

Continuing to exhibit in the exhibitions of the Academy, Dyce found his time too much encroached upon by the schools of design, while his salary as director was inadequate, and he resigned in 1843 the appointments he held in connexion with the schools. Among the most noteworthy of his productions in oil-colours were 'King Joash shooting the Arrow of Deliverance,' 'Jacob and Rachael;' of a later time 'Titian's first Essay in Colouring' and 'St. John leading home the Virgin;' all of these being true versions of the learned manner of the early Italian painting, characterised by correct drawing and well defined positive colouring, with much power of expression and delicacy of handling.

R.A. 1848.

In fresco.

The latter years of Mr. Dyce's life were devoted almost entirely to historical painting in fresco, a branch of art with which the painters of this country were very little acquainted. He was skilled in the technical process of fresco and in the kind of subjects that suited it. The series of fresco-paintings decorating the east end of All Saints Church, Margaret Street, London, are examples of his work in this department. He painted also in fresco for her Majesty and the late Prince Consort (who sympathised with his taste for the early style of art) a subject from 'Comus' on one of the compart-

ments of the Summer-house at Buckingham Palace, and a composition at Osborne of 'Neptune giving the Empire of the Sea to Britannia.' Of the small frescoes from 'Comus' in the Summer-house by eight different artists, that of Dyce appears to be most in the manner of fresco-painting, and is also in the best state of preservation.

Decoration of Houses of Parliament.

Dyce's principal works in fresco were in connexion with the decoration of the new Houses of Parliament. A royal commission appointed in 1841 and consisting of twenty-one members, with the Prince Albert as president and Sir Charles Eastlake secretary, had been directed to enquire and report whether advantage might not be taken of the rebuilding of the Palace of Westminster for the purpose of encouraging and promoting the Fine Arts in the United Kingdom, and in what manner an object of so much importance would be most effectually promoted.

The proceedings of this commission it is unnecessary to detail. The commissioners were favourable to the method of fresco for wall-painting in the new palace, and after feeling their way by various competitive trials and by exhibitions of cartoons and specimens of fresco-painting, they proposed in their report of 1847 a scheme for the decoration of the whole interior building. Certain artists, of whom the chief were Messrs. Dyce, Maclise, Herbert, Cope, and Ward, were selected to proceed with the paintings. The subjects of the pictures were chosen by a small committee of three members of the commission, Lords Stanhope and Macaulay and Mr. H.

Hallam, whose choice of subjects was afterwards approved of by the commissioners.

Frescoes by Dyce.

The earliest executed of the frescoes was the 'Baptism of Ethelbert the first Christian King of Britain,' by Mr. Dyce, in the central compartment over the throne in the House of Lords. With the style and execution of this fresco the commissioners expressed themselves entirely satisfied. Dyce then undertook to paint in fresco seven wall compartments in the Royal Robing-room, to be completed in seven years from July, 1848. In the performance of this work some difficulties and delays occurred, and on his death in 1864 five only of the seven pictures were painted.[1] The subjects are from the Legend of King Arthur (in Sir Thomas Mallory's 'Mort d'Arthure'), and were meant to exemplify virtues characteristic of chivalry—Hospitality, Faith, Courtesy, Generosity, Mercy. These frescoes are regarded as amongst the best examples of this kind of painting; and the partial decay that had commenced in one or two of the colours has been arrested by a chemical application, which it is hoped may be instrumental in preserving them for a long period. Mr. Dyce always adhered to the Italian method of fresco-painting, which it will be presently

[1] Gullick's *Handbook for the Pictures in the Houses of Parliament*, London, 1866, p. 13. The causes of delay were explained by Mr. Dyce in a letter to the *Times* in 1863. He had received pre-payment of the contract sum for the seven pictures, and he offered in this letter to repay into the Exchequer whatever sum he might be thought not to have duly earned, until the works should be completed. Government did not avail itself of this offer.

seen was modified in the practice of Maclise by the adoption of the water-glass process.

His style.

Another work by Dyce, of great merit and carefully executed was the coloured cartoon of St. Paul and St. Barnabas preaching at Antioch, for the

1856. window of St. Paul's church at Alnwick.

Daniel Maclise, R.A., a native of Ireland, exhibited an early picture in water-colours in London

1829. from the 'Twelfth Night' of Shakespeare. He did not avail himself of the privilege of travelling in Italy which the Royal Academy's gold medal, obtained for an historical composition of the 'Choice of Hercules,' carried with it, but (with the exception of a visit to Paris) wrought steadily at home, grounding his style with portrait-painting.

Art-work of Daniel Maclise.

His picture in oils of 'Mokanna unveiling his Features to Zelica,' exhibited at the British Institution in 1833, and 'All-Hallow Eve' at the Royal Academy in the same year, made him favourably known.

Wall-painting in the Houses of Parliament.

Mr. Maclise's oil pictures of subsequent years fully maintained his early prestige, and gained for him the reputation of a painter of sterling genius and ability and thorough originality. Amongst his exhibited pictures were especially remarked the 'Installation of Captain Rock,' the 'Chivalrous Vow of the Ladies and the Peacock,' 'Robin Hood and

R.A. 1838. King Richard,' 'Merry Christmas in the Baron's Hall.' These were followed by the 'Banquet-scene in Macbeth,' the 'Sleeping Beauty,' the 'Play-scene

1842. in Hamlet' (now in the National Gallery), the 'Ordeal by Touch,' and 'Caxton's Printing-office.' His smaller cabinet-sized pictures of a humorous

kind from Shakespeare, the Vicar of Wakefield and Gil Blas, were particularly attractive.

His style.

Maclise's pictures display an exuberant fertility of imagination and richness of design, and tell their story with intelligence and expression. His personages have occasionally an air of the stage, which is more observable in such a subject as 'Salvator Rosa showing his Picture to a Dealer' than in proper subjects of the theatre, where it may be looked for. His drawing is firm and the detail of his design made out with hard and unerring accuracy. His colouring, though well defined, has too much of a sallow or metallic hue, causing regret that he had not applied himself more in early life to study the Venetian colourists.

Wall-painting in the Houses of Parliament.

Maclise was one of the first artists engaged to prepare designs for the fresco-paintings proposed for decorating the new Palace of Westminster; the two subjects allotted to him (in the House of Lords) being the Spirit or personification of Chivalry and the Spirit of Justice. These designs (each of them a majestic female figure surrounded by characteristic groups) Mr. Maclise painted in fresco on two of the spaces within the arches behind the Strangers' Gallery, which, being rather dark and recessed, are less favourable for paintings than the corresponding spaces over the throne.

The symptoms of decay which in no long time became more or less visible in these as well as in the other Westminster frescoes seemed to sanction the conclusion, that fresco-painting, or at all events

certain colours used (but perhaps not indispensable) in fresco-painting, would not be suitable for a humid climate or an atmosphere often charged with gaseous and impure exhalations. It was subject to another inconvenience, from the piecemeal mode of working required in the painting of large frescoes by the usual Italian method, according to which the plastering and painting proceed day by day together.

In consequence of these disadvantages, to which fresco-painting according to the mode in general use was liable in this country, the method of stereochrome or water-glass painting came to be adopted for wall-painting by Mr. Maclise and the other Westminster painters, with the exception of Dyce.[1] In the practice of this method a ground almost identical with that for fresco is used, and the preparation of the wall may be completed before the picture is commenced. The colours are applied with no other medium or vehicle than pure distilled water, and the result is a water-colour painting, which is fixed by silicate of potass or soda in a liquid state (water-glass) being sprinkled on it through a syringe having minute holes. By this

Method of stereochrome adopted.

[1] Maclise had already made designs for a portion of his great picture of Wellington and Blucher in the Royal Gallery of the Palace of Westminster, when he became so sensible of the disadvantages of the process, especially for large designs full of detail, that he proceeded in the autumn of 1859 to Germany, to inform himself of the nature and merits of the new method of water-glass painting as adopted by Kaulbach of Berlin and other artists. He returned with the conviction of its being the preferable mode of wall-painting in this climate; and he then painted the whole picture according to the stereochrome method.

when dry and crystallised, the colours are fixed on the wall with a thin coating, as it were, of glass.[1]

His wall-pictures of Wellington and Blucher, and Death of Nelson.

The large pictures painted by Mr. Maclise according to this method in the central compartments of the Royal Gallery in the Palace of Westminster may be regarded as his masterpieces. In these paintings, the subjects of which are the Meeting of Wellington and Blucher after the Battle of Waterloo and the Death of Nelson, the most masterly grouping and expression are displayed, and striking incidents and situations depicted on a large scale, and in a truly grand and unaffected style. The great width of the Wellington picture, the number of life-size figures, the horses, fore-shortening, and whole detail of the execution, render it altogether a remarkable work of art. Equally worthy of note for its pictorial qualities and truthfulness of detail is the companion picture of the Death of Nelson on the deck of the Victory,[2] which is painted likewise according to the stereochrome method.

[1] Pamphlet by Dr. J. von Fuchs on *Stereochrome Painting*, translated in the *Journal of the Society of Arts*; *Art Journal*, 1861, p. 328.

[2] The cartoon for the Wellington and Blucher picture (which is 40 feet in width by 12 in height) was begun in 1857, and the painting on the wall completed in 1861. It may be observed that on this picture there appears a sort of haze or bloom, arising, it is believed, from a slight excess in the amount of water-glass applied. From this partial defect, caused by want of experience in the use of the stereochrome method, the other picture of the Death of Nelson is entirely free.

CHAPTER VII.

LIFE AND MANNERS PAINTING.

Original painting of Sir David Wilkie—Of Mulready—Painting of subjects from popular authors—Newton—Leslie—Egg—Life and manners painting—Müller—John Phillip.

Pictures of life and manners, whether original in subject or taken from novels and poems, have become of late years a very popular department of British art. Hogarth's painting was of this class, for the most part original in subject and in a style entirely his own.

Hogarth's mahl-stick came into the possession of Sir George Beaumont, who resolved to keep it till a painter should appear worthy to receive it, and he kept it till he saw the 'Village Politicians' of Wilkie.[1] Without the powerful imagination and depth of meaning of Hogarth, Wilkie's early pictures have a good deal of his dramatic effect and characteristic representation of nature. But while both studying closely human nature and character, their sources of inspiration and the constitution of their minds, and consequently their productions, materially differed.

David Wilkie, the son of a Scotch clergyman in the county of Fife, with four years' teaching at the

[1] Leslie's *Handbook for Painters*, p. 146.

Trustees' Academy in Edinburgh under Graham, had in 1803 become as much a proficient in his art as that school could make him. The influence of David Allan, a Scotch painter and designer of domestic subjects of rural life, and who had taught in the Trustees' School in the interval between Runciman and Graham, was still felt in the scene of his former practice;[1] and when Wilkie first began to look at nature for himself as a painter, his manner of doing so is traced in a considerable degree to the works of Allan as well as to pictures or prints of the Dutch school that came in his way. Painting occasionally portraits of friends and neighbours, he was always on the out-look for character, frequenting fairs and market-places where country people assembled to bargain about and dispose of their various commodities.[2] Early art of Wilkie.

The materials for Wilkie's first work of art, 'Pitlessie Fair,' were drawn from such sources, aided by sketches of 'queer faces' which the young painter had made in his father's kirk.[3] This picture is full of subject and of humorous groups; rather crude in colour, but solidly executed.

[1] This original though irregular artist studied for some time in Italy. His designs illustrating the 'Gentle Shepherd' of Ramsay display his peculiar talent for conveying character and expression.

[2] *Life of Sir David Wilkie*, by Allan Cunningham (3 vols. 1843), i. 37.

[3] An engraving from a picture by Teniers, entitled 'Rejouissances Flamandes,' has some features in common with 'Pitlessie Fair,' which is still in excellent preservation and in possession of the family of the Fifeshire proprietor (C. Kinnear, Esq.) who bought it of the painter.

Unlike some young painters of promise who in more recent years have tried their wings in Scotland before having recourse to a wider field, Wilkie decided very soon to proceed at once to London, where at that time there was more scope for the exercise of his talents. The year 1805 saw him a student at the classes of the Royal Academy along with Jackson and Haydon, and in the following year his 'Village Politicians' (painted for the Earl of Mansfield) was exhibited at the Academy. Thoroughly national, and chiming in with the feeling of the time, it came home to all classes of spectators; there being nothing of that day to compare with it in dramatic effect and unity of action and in the force and expression of the heads. In the following years appeared the 'Blind Fiddler' painted for Sir George Beaumont, the 'Rent-day' (for Lord Mulgrave), and the 'Village Festival' (for Mr. Angerstein). The 'Card-players,' 'Alfred in the Neatherd's Cottage,' and the 'Wardrobe ransacked,' were of the same time but of inferior merit.

His painting classed with the Dutch school. 1809.

Wilkie undoubtedly admired the depth and richness of tone of the Dutch painters; and his painting of this period appears to have been classed with that of the Dutch school. Sir Martin Shee, in his 'Elements of Art,' talks of 'a Teniers or a Wilkie,' adding in a note, that 'it is hardly doing Mr. Wilkie justice to class him altogether with the Dutch school, for though he shoots with the same bow his aim is evidently higher. In character he is their equal, in expression their superior; he produces as much

truth with more selection, has more refinement of thought, more propriety of circumstance, and more sentiment in situation.'[1]

Mr. Wilkie was elected a Royal Academician in 1811. Some years prior to the change that took place in his style after he went abroad, he had been gradually adopting a less laboured manner of execution; and his pictures of this middle period are thought by many to be his best productions, combining the individual character and expression found in his earlier works with a more free touch and richer tone of colouring. At the same time it is but too evident that several of these pictures have been more or less injured by time and varnish. 'Blind-man's Buff' and the 'Penny Wedding' (in the Royal collection), the 'Letter of Introduction,' 'Duncan Gray,' the 'Chelsea Pensioners,' the 'Parish Beadle,' and the 'Reading of the Will' (at Munich), belong to this period. 1825. Pictures of his middle period. 1822-3.

Sir David Wilkie was fortunate in having his earlier pictures so well rendered in engravings by the skill of Burnet, Raimbach, and James Stewart. His best works are indeed of a kind of which the leading qualities can be fairly conveyed by the graver; differing in this respect from pictures whose merit consists chiefly in the execution, and from

[1] *Elements of Art*, p. 27. The superiority here claimed for Wilkie by Sir Martin Shee over the Dutch painters does not extend to colour, or to the durability of his colouring. The vehicles and glazes he came to use were certainly not of that safe and standing description used by the Dutch artists.

landscape pictures which depend so much on colouring.[1] Wilkie's later painting of an historical character is referred to in the previous chapter.

William Mulready.

The works of William Mulready, an Irishman by birth and a pupil of the Royal Academy, may be set down as belonging to the same class of art as the pictures of Wilkie's first manner; but when compared together, the works of these painters do not seem to have much in common, being respectively distinguished by qualities peculiar to each.

Mulready's first pictures of any note were landscapes and interiors of limited subject and dimensions—old houses in Lambeth, views of Kensington gravel pits, carpenters' shops. Studying, though not copying, the subjects and minute finish of the Dutch painters, he very soon betook himself to those scenes and incidents of domestic life and manners that form the staple of his productions. His pictures of the 'Idle Boys punished,' the 'Fight interrupted,' and one or two others, gained for him in 1816 the highest academical honours.

A thorough draughtsman.

Mr. Mulready's zeal in the study and practice of his art was unrelaxing, and his drawing in the life school, as his years advanced, was never given up. His drawings in red and black chalk of 'Women bathing,' and similar subjects, are careful and ad-

[1] The prints from Wilkie's early pictures were much sought after on the continent. Mr. C. R. Leslie, when at Paris in 1817, found their reputation to stand very high in France. 'I like your *Vilkes*,' but I do not like your *Vest*,' was the observation of a Frenchman at that time to Mr. Leslie.—*Autobiographical Recollections*, i. 42.

mirable Academy studies, and deserving the respect they are held in at South Kensington.[1]

His domestic subjects.

Among Mulready's oil pictures, the 'Wolf and the Lamb,' 'Lending a Bite,' 'Choosing the Wedding-gown,' 'Train up a Child in the way he should go,' are distinguished by the qualities he excelled in—accurate drawing, good colour and finish, and a certain refinement in the representation of common incidents and of boy life.[2]

Estimate of his painting.

While recognising the merit in these respects of Mulready's pictures, it is not so easy to concur in the very exalted estimate which enthusiastic admirers make of his works. His colouring, in some pictures harmonious, rich and delicate, tends in other pictures, as the 'Whistonian Controversy' and 'Crossing the Ford,' to an unpleasant tone of redness. And if the best art be that which adds mind to form, there appears in almost all his original works a very limited degree of invention and imagination. In the 'Convalescent from Waterloo,' for instance, the subject is tamely represented, and in his pictures of big boys gobbling cherries and apples, in 'The Last in,' and so forth, the humour is shallow; while in his 'Vicar of Wakefield' pictures, as the 'Whistonian Controversy' and 'Choosing the Wedding-gown,' however good the execution, there appears a want of fancy and of marked character. But after these deductions from the high estimate sometimes

[1] One of his largest finished drawings of this class, and one of the finest works of its kind, is in the Scottish National Gallery.

[2] In Stephens' elegant little book upon Mulready some of his principal pictures are given in photograph.

formed of Mulready, enough remains to make him be remembered as a great master of design and composition and (when not too warm) of colour.

Illustrative pictures from popular writers.

The larger proportion of the pictures of Wilkie and Mulready were original subjects. The art of their principal contemporaries in the department of life and manners-painting sought subjects for the most part in the works of popular and standard authors; a species of painting which began now to be more elaborated, and more highly considered and valued than when it had been practised chiefly with a view to book-illustration. The works of Cervantes, Molière, Le Sage, Gay, Swift, Goldsmith, Sterne and Sir Walter Scott, the comedies of Shakespeare (subjects from his tragic plays being usually ranked as historical), were laid under contribution for this purpose, and have afforded subjects for many agreeable and pleasing pictures.

G. S. Newton.

Of this sort were nearly all the pictures of Gilbert Stuart Newton. American by birth, Newton came to Europe in 1817, and after passing some time in Italy and France, attended the schools of the Royal Academy in London. Fond of society, amusing and of agreeable manners, he very soon devoted himself to that class of pictures most congenial to his disposition and talents, and exhibited at Somerset House a succession of pictures pleasing in subject and beautiful in colour. His 'Captain Macheath with Polly and Lucy' was purchased by the Marquis of Lansdowne, and 'The Prince of Spain's Visit to Catalina' (from Gil Bas) by the Duke of Bedford, while Mr. Labouchère bought his 'Shylock and

His subjects and colouring.

Jessica' and Mr. Vernon 'Yorick and the Grisette.'[1] One picture at least of a more elevated character, graceful in composition and design, and fine in colour, Newton painted from Shakespeare—'Lear attended by Cordelia and the Physician,' in the possession of Lady Ashburton.

Mr. Newton was in due time elected a Royal Academician; an honour he did not long survive to enjoy, his death (which was preceded by aberration of mind) occurring three years after. His pictures, all cabinet size and not numerous, are distinguished by gracefulness and good taste as well as by great power of drawing and execution. They are delicately and carefully painted, though not highly elaborated, and in distribution of light and shade, richness and harmony of colour, they are probably not inferior to any easel work of the present century. 1832.

The memory of Newton is associated with that of his friends Washington Irving and the painter Charles Robert Leslie. The works by which Leslie is most favourably known belong to the same class as those of Newton, though from his longer application to painting they are more numerous and better known.

An American of Philadelphia by parentage and education, though actually born in England, Leslie entered himself at the schools of the Royal Academy, where he had the advantage, under Fuseli, of learning rather than being taught his art.[2] Casting about Leslie's painting. 1813.

[1] *Biographical Sketch of G. S. Newton*, by J. Dafforne, *Art Journal*, 1864, p. 13.

[2] Leslie's *Autobiographical Recollections*, edited by Mr. Tom Taylor, i. 37.

what style to adopt, he commenced with portraits, which he practised to some extent all his life, and (under the guidance of West and Alston) essayed history in one or two pieces, such as 'Saul and the Witch of Endor.' The bent of his disposition, however, inclined him to subjects of an amiable, playful, and humorous kind.

Mostly illustrative.

One of the first pictures that made him a reputation was 'Sir Roger de Coverley going to Church.' His next considerable picture was 'May-day in the time of Queen Elizabeth,' the two central figures in which appear an exact repetition of Anne Page and Master Slender, as depicted in a small early picture by himself of that name. 'Sancho Panza and the Duchess' was painted for the artist's patron and friend Lord Egremont; a replica of which, done for Mr. Vernon, is now in the National Collection. Mr.

1826. Leslie, after becoming R.A., continued for a number of years to contribute to the Academy exhibitions a succession of pictures from the poets and novelists, which have deservedly placed him high in this department of painting. The pictures of the last

1856. three or four years preceding his death fell off both in conception and execution.

Full of dramatic effect, quaint humour, and refined drollery, showing also a nice discrimination, not only of character but of the varieties of social position, Mr. Leslie's pictures soon became popular. The attention was captivated by their agreeable de-

Their pleasing character.

[1] *Biographical Sketch of Leslie*, with illustrations, in the *Art Journal*, 1856, p. 105.

lineations of scenes and persons familiar in every-day reading. They are always conceived and painted with a feeling of what is right and true, not merely with reference to the particular scene represented, but to human life generally. In scenes of broad humour Leslie may be thought too much under restraint, as in his representations of Falstaff. As long as the humour is chiefly in the sentiment, as in 'Uncle Toby and Widow Wadman,' where the personages have a perfectly serious air, the effect is irresistibly comic.[1]

More tasteful in manner than great in execution.

Mr. Leslie appears to have been of a refined and impressible rather than original cast of mind. His execution and colouring was favourably influenced in the first part of his career by that of his friend Newton,[2] and not so favourably for his sort of subjects by the painting of Mr. Constable the landscape-painter, with whom he was intimate in his later life. Leslie's pictures are not unfrequently defective in richness and mellowness of tone.[3] In point of general

[1] Washington Irving, writing in 1826, makes the following just observation on Leslie's and Newton's pictures from *Don Quixote* and *Gil Blas*: 'I regret continually, now that you and Newton are engaged in painting Spanish subjects, that you could not get a peep at the country and its people. There is a character about them that it is not easy to gather from mere description.'—*Autobiographical Recollections*, ii. 180.

[2] This influence of Newton is fully recognised by the editor of the *Autobiographical Recollections* (Introduction, p. 23). In a letter to Mr. Washington Irving in 1821, Leslie says of a copy he had made from a Paul Veronese at the British Institution,—'Newton has improved my sketch of Paul Veronese wonderfully; it is now invaluable to me as a study of colouring.'

[3] In an exhibition of pictures of deceased masters at the

character and expression, in composition and taste, their merit is greater.

Painting of W. Müller.

The pictures of life and manners, combined with landscape, of William Müller will always be regarded with interest by those who have seen or possess them. The son of a German who was curator of the Bristol Museum, his education was desultory. He passed a considerable portion of his life in European and Eastern travel, occupying himself with sketching and painting. With such occupation in view, he accompanied the government expedition to Lycia in 1843, and the result of his travels was seen in the various admirable pictures he exhibited at the Royal Academy and British Institution of groups of figures and scenery.

1845. In the year of his death two of Müller's exhibited subjects were 'Cingaris playing in a tent to a Xanthian Family' and 'Turkish Merchants with camels passing the river in the Vale of Xanthus.'[1] The 'Slave Market,' a picture warm and rich in colouring, attributed to this painter, was exhibited at Burlington House in the spring of 1871.

The merit of Müller's performances, in respect of originality and breadth of handling, brilliancy and

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rooms in Burlington House in the spring of 1870, thirty works by Leslie were brought together on the walls of two of the rooms; pictures amusing and interesting from their subjects, but when seen along with the pictures by the old masters in the other rooms wanting in depth and richness of colour.

[1] *Art Journal*, 1850, p. 344; Wornum's *Catalogue of the National Gallery*, British School. Mr. Müller's work, entitled *Picturesque Sketches of the Age of Francis I.*, was published in 1841.

beauty of colouring, seems to have been more appreciated by the 'lay element' than by the Royal Academy, who are said to have done him scant justice in the hanging of his pictures, and altogether omitted adding their capital letters to his name. His colouring and breadth of handling.

The later pictures of William Simson, R.S.A., who painted both in Edinburgh and London, were mostly subjects of domestic picturesque life. With a good eye for colour, he treated subjects of this kind with much spirit and truth to nature, though landscape was usually considered to be his forte. Died 1847.

The works of Augustus Leopold Egg, who died at Algiers in 1863, were at first chiefly subjects from Le Sage and the novelists, but were afterwards of a more original character. Educated at the classes of the Royal Academy, he usually exhibited in London. Among his earlier pictures were 'Gil Blas exchanging rings with Camilla,' a 'Scene from the Diable Boiteux,' 'Peter the Great and Catherine,' and 'Mr. Pepys's Introduction to Nell Gwynn.'[1] Works of A. L. Egg. 1838.

Mr. Egg after this adopted a very sensational manner of painting, by giving contrasted scenes in the life of the same individual—a factitious mode of exciting emotion very easily imitated. Such were his pictures of the 'Life and Death of Buckingham' and a triptych representing in compartments three incidents supposed to arise from a wife's infidelity. These subjects, of painful character, found no purchasers, and latterly the painter reverted to more Sensational subjects, not his best art.

[1] *Art Journal*, 1863, p. 87.

R. A. 1860. commonplace themes, his last exhibited picture being a scene from 'Catherine and Petruchio.'

Mr. Egg's execution was good and his colouring pure and harmonious; and in subjects the choice of which was dictated by his better judgment, his appreciation and delineation of character was just and well marked.

The death of John Phillip in 1867 caused a blank in his branch of art not easily to be filled up. A J. Phillip. native of Aberdeen, Phillip was for a time in the studio of a portrait-painter in that city (Mr. James 1832. Forbes). After a hurried visit to London, where his imagination was kindled by some of Wilkie's pictures and by the Royal Academy exhibition, he painted on his return to Aberdeen some pictures in the style of Wilkie, and also several portaits which attracted attention.

With the assistance of William lord Panmure (to whom, through Major Pryse Gordon, Phillip was recommended) the young artist was admitted a student of the Royal Academy, where he acquired the requisite technical training. He continued for a time to paint portraits in London. In 1846 he began to exhibit at the Royal Academy subjects chiefly of Scottish life and manners; while for some years he sketched and designed and also painted occasionally in Scotland, exhibiting the finished pictures in London.[1] Amongst these were 'Presbyterian Catechising,' 'Drawing for the Militia,' and the 'Spae-wife.'

[1] Drummond's *Catalogue of the Scottish National Gallery*,

The subjects and costume of Mr. Phillip's art rather than its character underwent a change by a visit of some years to Spain. Without attempting history, like Sir David Wilkie in similar circumstances, he studied the individual life and manners of the peasantry of Spain, by far the most characteristic inhabitants of the Peninsula. He remained for some time at Seville, and also travelled in the interior of the country with a guide, in order to sketch whatever interested his fancy in that land of picturesque idlers, coquettes, priests, and gypsies. The results of his Spanish studies during his first and subsequent visits appeared in a succession of pictures of much interest, remarkable for their originality of treatment, characteristic expression, and force of colour. Such were 'Life among the Gypsies of Seville,' 'A Letter-writer of Seville,' and the 'Spanish Sisters' (in Her Majesty's collection), and 'Spanish Contrabandistas.' His Spanish pictures. 1853.

Mr. Phillip's picture of 'The Huff' (or Quarrel) was followed by his election into the Royal Academy, and he was soon after commissioned to paint the 'Marriage of the Princess Royal' and the 'House of Commons,' two of that difficult class of portrait pictures in which to succeed even tolerably well was an achievement. 1859.

Phillip's pictures may be regarded as distinguished by facile and effective handling rather than by elaborate finish. No figure painter of the British school of recent years (except Mr. Millais) has approached him in vigour of execution and picturesqueness combined. The latest of his productions marked him as

Character of his painting

still advancing in imaginative power as well as in precision of touch and brilliancy of colouring. In his 'Spanish Wake, or Gloria' the sentiment is of a strange and almost appalling character; the corpse of a dead infant being laid out with flowers and lights (according to a custom of the country), while a merry party are engaged in celebrating, with music and dance, its passage to another state of existence. An unfinished picture of 'Spanish Boys playing at Bull-fighting,' now in the Scottish National Gallery, is an admirable example, so far as it goes, of Mr. Phillip's style, and also of his mode of working.

CHAPTER VIII.

BRITISH LANDSCAPE-PAINTING IN THE NINETEENTH CENTURY.

The Art work of Constable and Turner—of Collins—Bonington—Sir W. Callcott—Productions of Martin and Danby—of the Scottish school of landscape—the Nasmyths—Thomson of Duddingstone—Macculloch—Painting of Roberts and Stanfield.

ANALOGIES are sometimes discovered between poetry and painting. Borrowing terms the one from the other, poetry is said to paint and painting to describe. The descriptions by the painter are certainly restricted to a moment of time, but all that can be seen in a moment, which may be much, the painter fixes on his canvas.

Analogy between descriptive poetry and landscape painting.

In none of their phases do poetry and painting seem to approach each other so nearly as in descriptive poetry and landscape-painting. Some writers describing scenery and objects in verse give a literal transcript of what they see in nature, as woods, houses, water, country occupations; 'babbling,' like Falstaff, 'of green fields.' In the same way many painters mechanically transfer to board or canvas what they call natural objects and scenery, and paint landscapes, perhaps well enough executed and with a resemblance to what is meant to be represented, but failing to affect the imagination or the feelings.

Other writers again of descriptive poetry, such as Wordsworth, Burns, Byron and Scott, mingle sentiment and human interest in their descriptions of scenery and places, and thus multiply immeasurably the reader's sources of gratification. And so it is with those great landscape-painters, few and far between, who bring the powers of association and sentiment to bear upon their delineations of nature. How they do it is more easy to be felt than told or accounted for. An artist of this class, in painting his landscapes, will rely less on the introduction of poetical incident or picturesque buildings for addressing the imagination and conveying sentiment, than on a suggestive representation of the features of nature displaying themselves on earth and sea and in the sky—features possessing a beauty and sublimity not always perceptible to the vulgar eye, but which the painter's art concentrates and interprets. Such a painter was Constable, and such, in the pictures of his best time, was Turner.

Art of Constable.

John Constable, the son of a wealthy miller in the county of Suffolk, entered as a student of the Royal Academy in the year 1800. He began soon to exhibit landscape, occasionally painting portraits; but years of exhibiting passed before his landscapes succeeded in attracting purchasers or even in being regarded with attention. The public taste was not yet educated for Constable's original and just representation of natural objects and effects, and preferred landscapes of a more smoothly executed and mannered description. Deviating from the beaten track and disregarding (perhaps to excess) the known

schools of landscape art, he was slow of being appreciated, few showing themselves qualified to judge of productions displaying an original cast of mind, genuine study, and consequent novelty of execution.[1] Not appreciated in his lifetime.

The subjects of Mr. Constable's pictures were almost entirely taken from the rural scenery of his native Suffolk, from the neighbourhood of Salisbury which he occasionally visited, and in his later life from Hampstead. His well-known picture of 'The Lock' was one of the first that attracted notice. Gradually gaining ground, he exhibited in 1819 a 'View on the River Stour,' which led to his being made an associate of the Academy, its full honours not being accorded him till ten years after, not long prior to his decease.[2] His picture of the 'Valley Farm' was bought by Mr. Vernon; the 'Corn-field' was purchased after his death by subscription for the National Collection.

Such pictures as these, though now justly appreciated, were in Constable's lifetime usually returned to his studio, while the contemporary paintings of Callcott and Bonington found ready purchasers. Posterity, as in the case of Wilson, recognised the merit of Constable when applause and neglect were equally indifferent to him.

The French critics of the day were more discerning than his countrymen. On the exhibition in the Louvre of his fine picture of the 'Hay-Wain,' now belonging to Mr. H. Vaughan, Con- 1826.

[1] Introduction to Constable's *English Landscape*, first edition.

[2] *Art Journal*, 1855, p. 9.

stable had awarded to him a gold medal from the King of France; the picture judges remarking 'the raciness and originality of his style, which being founded entirely in nature is capable of much beauty, but dangerous to all imitators.'[1]

During the greater portion of his life Constable seldom quitted Suffolk in search of new scenery or subjects, unless for an excursion to Salisbury, the neighbourhood of which he has commemorated in his rainbow pictures of the cathedral. As Mr. Wordsworth and others have done in poetry, he created poetical landscapes out of the meadows and their occupants, the canals, the broken fields and woodlands of Suffolk,

> Clothing the palpable and the familiar
> With golden exhalations of the dawn.

Its character.

In the landscapes of Constable the sky was the key-note, 'the standard of scale and chief organ of sentiment.'[2] He gave *expression* to his pictures by a truthful and feeling delineation of the ever-varying skies of England; marking the influence of light and shadow upon landscape, not only as giving emphasis to particular parts, but as suggestive of times of the day and seasons of the year. The sparkles reflected in certain lights from smooth foliage, the morning dew upon the grass and herbs, atmospheric effects produced by rain and sunshine—the alternate tears and smiles of a day in June, are all represented in the landscapes of this great painter.

[1] Leslie's *Life of Constable*, p. 165.

[2] Letter of Constable to a friend; Leslie's *Life of Constable.*

In the Burlington House exhibition of deceased artists in 1871 Constable was seen to much advantage in several examples. The bold and at the same time refined treatment, richness and vigour of colouring, shown in his pictures of the 'Hay-Wain,' and the 'Cenotaph at Coleorton in memory of Sir Joshua Reynolds' (lent by Miss Constable), no one could avoid remarking.

Turner's Painting.

A large proportion of the works of Joseph Mallard William Turner are now, through his own bequest, included in the National Collection and possess a public interest. The painting career of Turner, who was a native of London, commenced before that of Constable and continued fourteen years longer. His first attempts in art were topographical views and sketches in water-colour. From this he passed to landscape views of English and Welsh scenery, still in water-colour; in executing which he was often associated with Thomas Girtin, whose art as well as that of the water-colour painter Cozens are considered to have influenced the painting of Turner. Admitted a student at the Royal Academy in 1789, he acquired in the ensuing years a fair amount of technical knowledge, though his subsequent practice showed that he refused to be bound by rule or system. That he became a good draughtsman is evident from numerous sketches of this time, from the skilful architectural drawing of his later time, from his delineation of clouds and natural forms. If the human figures in his later pictures, the forms of boats and other objects, sometimes betray a defect in design, this may go to

prove, not his want, but his neglect of drawing, and how much he sacrificed to colour and general effect.

Turner's devotion to the river Thames showed itself in his earliest exhibited water-colour drawings; and when he died nearly sixty years after, the Thames from his cottage at Chelsea was probably the last object he looked upon. He began to paint in oils in 1793, and departing then from his practice of water-colour (which however is supposed to have influenced his later painting), he produced pictures in accordance with the approved manner of the older painters in oil, in which shadow and dark colour preponderated. The subjects he selected, usually scenery and picturesque buildings, now took a wider range, while his eye and his imagination opened more and more to the expressive power of the sky and of atmospheric effects.

More appreciated by artists than by the public.

In the case of Turner's art, as in that of Etty, his brethren of the Academy showed themselves to be in advance of the public taste, for in 1799, at the age of twenty-four, he was elected Associate of the Academy and in three years after, Academician; while his pictures then and during many subsequent years found few purchasers, and were but imperfectly appreciated.[1]

Turner was a great traveller and most industrious sketcher. Wales, Scotland, France, the coast of England, Italy, the Rhine, Switzerland, saw him a frequent pilgrim at the various shrines of Nature, almost dedicating his life to her worship. Without

[1] Thornbury's *Life of Turner*, vol. i. p. 269.

elevating his mental view so as to see the Creator in his works, Turner searched everywhere and discovered for himself the material truth and beauty of creation; he studied the geological character of hills, discriminated the clouds of the sky and the herbs of the field, and faithfully represented the ocean in its various moods. Storm and sunshine, flood and fire, mist and exhalation, all aided in giving expression and character to his paintings.

His search after material beauty.

Mr. Turner's earlier pictures were of a simpler and more truthful character than those of his later manner. His marine subjects in Lord Yarborough's possession, 'Calais Pier,' the 'Shipwreck,' 'Ships at Spithead,' 'Crossing the Brook,' the 'Sun rising through Vapour,' are well-known examples of his earlier style. Led at first by his admiration of Claude, he addressed himself afterwards to paint mythological subjects, and imaginative compositions such as the Carthage pictures.

His pictures.

'Dido building Carthage,' placed by Turner's own desire beside Claude's 'Queen of Sheba' in the National Gallery, and his 'Ulysses and Polyphemus' are examples, the one of gorgeous architecture, the other of poetical incident, introduced in landscapes distinguished also by a grand representation of features of scenery and atmospheric effects. It must be admitted however that the poetical interest of many of his great mythological and ideal pictures is of a somewhat artificial and unsatisfactory kind. Opinions may be allowed to differ as to his versions of Italian scenery and his rendering of ancient cities. In Italian subjects of lake and woodland and bays of

the sea truthfully delineated, there is often a poetry and beauty which the introduction of splendid ornament fails to enhance.

Turner's change of manner.

Influenced, as is supposed, by his practice in water-colour, Mr. Turner's oil-painting gradually assumed a lighter tone and more brilliancy of colour. 'The light key,' says Mr. Burnet, 'upon which most of our present landscape-painters work owes its origin to Turner.'[1] This principle or theory of colouring appears to have so fascinated the painter that in the pictures of his later time he carried it to excess. His hobby ran away with him. Such pictures as 'Phryne going to the Bath as Venus,' the 'Whalers,' the 'Golden Bough,' and one or two of the Venetian pictures, are fanciful and dreamy representations of the play of colour and perspective rather than *bonâ fide* landscapes. Others however of his later pictures, as the 'Ehrenbreitstein,' the 'Fighting Temeraire,' and several of the Venetian pictures, are marked by truth and beauty of colour as well as poetical feeling.

Turner's passion for representing light in all its varieties of hue may have led him to experiment more than was expedient upon his materials and glazes, many of his later pictures and some of an earlier date showing already manifest signs of decay. To this Dr. Waagen alludes, in his estimate of the painter, when (recognising his versatility of talent and greatness in landscape) he remarks very de-

[1] *Turner and his Works*, by John Burnet, p. 61; Redgrave's *Century of Painters*, ii. 113.

cidedly the 'deficiency of Turner's painting in one indispensable element in every work of art, a sound technical basis.'[1]

It is unnecessary here to do more than refer to the engraved publications which have emanated from Mr. Turner's exquisite drawings in water-colour made for the most part with a view to engraving. The merits of the 'Rivers of England,' 'Rivers of France,' 'England and Wales,' the 'Southern Coast,' illustrations of Rogers' 'Italy,' &c., have been amply discussed and critically noticed in the writings of Mr. Ruskin, whose eloquent elucidations of Turner's art are well known. The 'Liber Studiorum,' begun in 1808 in emulation of the 'Liber Veritatis' of Claude, embraces the whole range of landscape art. In this as in his other engraved works, which are said to have been the chief source of his wealth, Turner carefully superintended and occasionally assisted the process of engraving and altering the plates.[2]

His engravings.

[1] The National Collection contains altogether 194 pictures by Turner, and a number of water-colour drawings and sketches, the greater proportion of which were placed there in accordance with an order of the Court of Chancery, forming part of the judgment in the suit as to the painter's will. This order appears to have gone beyond Mr. Turner's own intention, which was, that only his 'finished pictures' should become the property of the nation. His reputation as a painter would probably have rested more securely upon a *selection* of his pictures, entrusted to persons of skill, than it does upon the medley of pictures (however valuable) now in the National Gallery.

[2] The mode in which Turner dealt with the proofs of engravings with reference to their mercantile value, after the plates were worn, cannot meet with approval (Thornbury's *Life of Turner*, vol. i.

Although the works of the landscape-painters now to be mentioned may not equal those of Wilson, Gainsborough, Constable and Turner, yet from the individuality of their several styles they have contributed to stamp on the British school of landscape that variety of character by which it is distinguished.

Landscapes of Collins.

If many of Turner's pictures are in some sort 'historical landscapes,' the subjects of William Collins (in this respect like those of Morland) are landscape pictures of English life. The son of a London picture-dealer and connected in early life with George Morland, whose painting he had an opportunity of studying, Collins was a diligent student at the Royal Academy. He was a greater proficient in colouring than in drawing; and had the merit of not experimenting on risky methods and vehicles in painting.

The first picture by which Collins became known was the 'Sale of the Pet Lamb,' a good example of his manner; and this was followed by many others, of which it would be difficult to say whether a preference should be given to the landscape or to the rural people, children and fishermen, by which it is animated. His works had a fair share of the patronage of the buyers of pictures from the time of his election as an Academician till his death.

1820.

The landscapes of Collins and the groups and scenes represented are of a harmonious and soothing character; the quiet sunlight of his skies seeming to infuse itself into the rural life in which 'young Eng-

ch. 15). And it is no apology for the conduct in this particular of the English artist that anecdotes of a similar kind are recorded of Rembrandt.

land' plays a conspicuous part. A late visit to Italy gave him an opportunity of clothing his art in Italian dress; but his foreign pictures are not considered equal to his more congenial subjects of English scenery. 1837.

The landscapes of R. P. Bonington and W. I. Müller (already noticed as a painter of life-subjects united with landscape) are highly valued, although neither of these painters had the fortune to be educated at the classes of the Royal Academy, Both died at a comparatively early age.

Bonington's instruction in painting was chiefly gathered from his studies in the Louvre and attendance at the 'École des beaux Arts' in Paris. His favourite subjects were of coast scenery, enlivened by men and boys drawing their nets, and French fish-women with their scaly stores and motley company. His oil paintings and drawings in water-colour were much run upon by the French, and his style is supposed to have influenced more than one of their recent painters of landscape. The French were inclined to adopt him as of their school, but Bonington always retained his individuality of style, which was superior to that of the Vernets and their followers. Bonington.

In Venice, where he set up his easel after painting for a time in France, he again resorted to coast scenery, rendered doubly interesting to the painter by its association with that city where—

> The sea is in the broad, the narrow streets,
> Ebbing and flowing, and the salt sea-weed
> Clings to the marble of her palaces.

Amongst the four pictures exhibited by Bonington at the Royal Academy, one was a 'Coast Scene,' and another the 'Grand Canal of Venice with the Church of Santa Maria della Salute.' A small picture of the 'Piazetta and Column of St. Mark' is now in the National Gallery.

Both Müller and Bonington excelled in richness and harmony of colouring and in the management of light and shade, drawing with accuracy and graceful feeling. Neither of these painters experimented in colour for the sake of effect, and their pictures are believed to be in good preservation.[1]

Sir A. Callcott.

The works of Sir Augustus W. Callcott, another 'sea-shore painter,' were very popular in his lifetime, but will hardly receive the same liberal meed of approbation in the present day. A native of Kensington, Callcott was a student at the Royal Academy classes, and a pupil of Hoppner. After some trials of portrait-painting he soon settled
1803. down to landscape; to the practice of which he almost entirely devoted the remainder of his lifetime. His pictures during the first half of this period are regarded as superior to those of

[1] In this survey of landscape-painting the art of several painters contemporary with those mentioned in the text, as the Cromes of Norwich, Stark, Cotman, and other later painters, has been left unmentioned, although undoubtedly respectable delineators of English scenery. The landscapes especially of 'old Crome' frequently show both truthful painting and artistic feeling. In the annals of British art the name of Sir George Beaumont deserves, at the least, a kindly reminiscence, as well on account of his own performances in landscape as of his friendly patronage of native painters, at a period when British art and its professors were more in want of encouragement and recognition than they now are.

his later years when he painted less from nature and more from previous sketches and memory. He was elected a Royal Academician in 1810 and was knighted some years before his death. 1844.

Qualities of Callcott's painting.

Without much poetical feeling, and rarely imbued with the higher qualities of landscape, the paintings of Sir Augustus Callcott are sufficiently agreeable compositions. When seen beside the pictures of Constable and Stanfield they want power and effect. The colouring of his large pictures especially appears defective in richness and brilliancy, and the subjects and treatment frequently insipid. Nor is his art much redeemed by the lack-a-daisical picture of 'Raphael and the Fornarina.' At the same time in most of Callcott's works there is evident a certain tastefulness and delicacy of handling, qualities which may have been still more attractive when the pictures were freshly painted.

J. Martin.

The productions of John Martin have, like most works of original genius, been the subject of great praise and great censure. His education in art, first at Newcastle and subsequently in London, was of an irregular kind. He painted on glass and china in enamel colours with a glass manufacturer in the Strand; while at the same time the study of architecture and perspective, from the use of which in his paintings he afterwards produced such wonderful effects, was diligently pursued by him.

In 1811 Martin began to exhibit at the Royal Academy; but in the immediately subsequent years he thought himself aggrieved by the proceedings of the 'hanging committee,' and quarrelled with the

Academicians as a body, though continuing on good terms with many of them individually. His 'Belshazzar's Feast,' a good example of his style, was sent to the British Institution, where it was highly appreciated and received an award of 200 guineas. Of this picture Wilkie observed;[1]—

His compositions, and mode of treatment.

> In treating the subject his great elements seem to be the geometrical properties of space, magnitude and number, in the use of which he may be said to be boundless. The great merit of the picture however is perhaps in the contrivance and disposition of the architecture, which is full of imagination. Common observers seem very much struck with this picture, indeed more than they are in general with any picture. But artists, so far as I can learn from the most considerable and important of them, do not admit its claims to the same extent.

Other remarkable pictures followed,—the 'Destruction of Pompeii and Herculaneum,' the 'Departure of the Israelites from Egypt,' the 'Fall of Nineveh,' the 'Creation,' the 'Deluge.' These works are for the most part well known by engravings in mezzotinto. The engraved illustrations by Martin of Milton's 'Paradise Lost' are also vigorous and effective; but the plates of these as well as of some of his other prints have been retouched.

The compositions of Mr. Martin are certainly grand and impressive, although his colouring and violent contrasts of light and shadow will be regarded as exaggerated, if tried by a natural standard. From frequent repetition of the same class of subjects his eccentric style of painting grew into a sort

[1] February, 1821; Cunningham's *Life of Wilkie*, ii. 57.

of mannerism; and a picture or print from his hand would be known to be so at first sight. If any landscape pictures in which incidents are represented by the introduction of grouped figures can be called 'historical' paintings, those of Martin may be so entitled; though it must be admitted that the figures are often huddled together and imperfectly drawn, and the expression is to be sought in the striking features and general effect of the scene rather than in the countenances of the actors.

F. Danby; his striking effects.

Another painter of striking effects was Francis Danby. A native of the county of Wexford, Danby received his first art education in Dublin at the school of the Society of Arts.[1] The success of some early efforts in landscape encouraged him to visit England, where settling for a time at Bristol he painted landscapes in oil for exhibition at the Royal Academy. From the first he appears to have devoted himself to those evening and occasionally morning effects of glowing sunlight, with broad contrasted shadows, for which he afterwards became so celebrated. His picture of the 'Upas Tree' and some others had already attracted notice, but his 'Sunset at Sea after a Storm' in 1824, and his 'Israelites passing through the Red Sea by the light of the Pillar of Fire,' marked him as a painter of no common order. The first of these pictures was bought by Sir Thomas Lawrence, the other by the Marquis of Stafford.

[1] The Royal Hibernian Academy of Art received its charter in 1823, and was appointed to consist of fourteen Academicians and ten Associates. Its first exhibition was opened in Dublin in 1826.

Mr. Danby having been elected an Associate of the Academy, continued to exhibit (with an interval of ten years spent abroad) till his death in 1861. In his 'Passage of the Red Sea,' and in a subsequent picture of the 'Opening of the Sixth Seal,' there appeared a considerable resemblance to the style of Martin in subjects of a similar character, but with less scenic effect and better drawing and execution. From his recurring with a constancy which ran into monotony to the same kind of glowing effects of light, he acquired, like Martin, a peculiar manner, but his range of subjects was wider and embraced more natural scenes of landscape.

Danby's pictures were usually of an interesting character (as the 'Evening Gun' exhibited at the
1857. Manchester Exhibition), conveying the impression of their emanating from a mind of poetical temperament, expressive in their skies, and generally embodying some poetical sentiment or incident.

Scottish landscape art. While landscape art was thus holding its way in the southern part of the island, the commencement of
1809. exhibitions in Edinburgh and the institution of the 'Royal Scottish Academy' in 1838 brought out some good painting in this department in Scotland. The landscapes of Alexander Nasmyth[1] were carefully

[1] Alexander Nasmyth, who studied in the Trustees' School under Runciman and Allan Ramsay, survived till 1840. This School of Design of the Board of Trustees for encouraging manufactures in Scotland, which was set on foot in 1760, and was the first school of design established in the United Kingdom at the public expense, has been of late years affiliated to the central department of Science and Art in London. See *Treasury Minute*, February, 1858, in Sir G. Harvey's *Notes on the Royal Scottish Academy*, p. 141.

painted, although with a certain minuteness of manner and a want of that breadth of handling visible in the landscapes of his son Patrick; distinguished as the latter were also by superior boldness and delicacy of style. Patrick Nasmyth's painting had a considerable resemblance to, if it was not founded on, that of the Dutch school, particularly Wynants; and his pictures, delineating chiefly English rural scenery, were deservedly admired for their masterly execution and colouring. He exhibited occasionally at the exhibitions of the Royal Academy, and two cabinet-size examples of his landscapes are at South Kensington in the National Collection. The Nasmyths. 1812-31.

The manner of the elder Nasmyth was visible, and perhaps more agreeably visible than in his own paintings, in the tasteful and generally small-sized landscapes of his daughters, who exhibited at the Scottish Academy.

The landscapes of Andrew Wilson, a pupil of Alexander Nasmyth and student at the Royal Academy of London, were sent for the most part to the Edinburgh exhibitions. They were marked (especially his delineations of Italian scenery) by refined and delicate treatment and good colouring. Wilson spent the last twenty years of his life almost entirely in Italy, where his knowledge of pictures occasioned his being much employed for collectors in England.[1] Andrew Wilson. 1828-48.

[1] Cunningham's *Life of Wilkie*; Drummond's *Catalogue of the Scottish National Gallery*. When in Genoa at an early period of his life, Andrew Wilson was elected a member of the Ligurian

W. Simson.

William Simson, a Scottish Academician, was a truthful painter of landscape, a good colourist, and careful in his execution.

Landscapes of Rev. J. Thomson.

The Rev. John Thomson, minister of Duddingstone near Edinburgh, was, like the Rev. Hugh Peters, a painter as well as a clergyman. It may appear singular to those who are aware of the persecution which Mr. Home, the author of 'Douglas,' underwent for writing a tragedy, that Mr. Thomson should have been allowed without remonstrance for so many years to act in the double capacity of a parish minister and an artist painting and selling his pictures. The anomaly however was overlooked.

1840.

Mr. Thomson began to exhibit in 1808, and from that date till his decease he sent to the Edinburgh exhibitions one hundred and nine landscape-pictures. He was an honorary member of the Scottish Academy.

Their style.

His style is thought to have been formed in a considerable degree on that of Poussin, but always having reference to nature. His subjects were mostly Scottish inland and coast scenes. His pictures of woodland scenery have a brownish hue and the shadows rather dark. His sea-coast pieces have less of this inclination towards the old masters, and were thought at one time to resemble

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Academy, and in that capacity had on one occasion to attend the first Napoleon at an inspection of the works of modern artists. On pausing to examine a picture by Wilson, a Genoese academician, who bore the artist no good will, observed to the Emperor that the picture was by an Englishman; upon which Napoleon said sternly to his officious informant, 'Le talent n'a pas de pays.'

the earlier painting of Turner, with perhaps greater breadth of effect.'[1]

Mr. Thomson was engaged along with Mr. Turner to make the drawings for Sir Walter Scott's 'Provincial Antiquities of Scotland.' Like his distinguished coadjutor, he seems to have experimented in his materials and pigments, his pictures at the present day showing too frequently unequivocal signs either of decay or of having been in the hands of the picture-restorer.[2]

Horatio Macculloch.

The landscapes of Horatio Macculloch, R.S.A., may be said to have taken that place in Scottish art which was left vacant by the decease of Thomson of Duddingstone. The art-education of Macculloch was of an irregular character, commencing at a drawing-school in his native city of Glasgow. From Glasgow he went to reside in Edinburgh, where he was employed in 1825 in colouring some works of natural history, while his mornings were devoted to sketching in the environs. His first commission was from a citizen of Glasgow (Provost Lumsden), who engaged him to paint several large pictures for the hall of his house.

Having acquired reputation by his execution of this work, Macculloch exhibited landscapes for several years in the exhibitions commenced in Glasgow by the Dilettanti Society. After the

[1] *Peter's Letters to his Kinsfolk* (1818), by J. G. Lockhart, vol. ii. p. 290.

[2] Several good examples of the Rev. J. Thomson are in the Scottish National Gallery, and in the collection of R. Horn, Esq., Edinburgh; and one in the National Collection at South Kensington.

1839. exhibitions of the Royal Scottish Academy commenced, he exhibited for the most part in Edinburgh. He soon became a distinguished member of that Academy, having his residence in Edinburgh, and always visiting during the summer.

His landscape art. months the picturesque scenery of the Highlands and the west of Scotland. One of his pictures that attracted much notice was a 'View of Cadzow Park' near Hamilton, but his best landscapes were those of highland scenery. The serrated mountain chains and lochs of Skye, the rapid streams and wooded glens, rocks and heathery moors of Inverness, lighted up by passing gleams of sunshine, the mist-enveloped hills of the West Highlands with their old castles and thinly scattered habitations, were faithfully and expressively transferred to his canvases.

Mr. Macculloch's principal works were not merely sketched, but were mostly painted in the open air, and his first attack of illness was in part caused

Died, 1867. by his persisting in painting for many hours continuously in an exposed locality during very cold weather.[1] His finished pictures were carefully executed and with much technical skill; the lights and shadows well defined and the colouring truthful and clearly brought out. His style of painting was altogether more original than that of Thomson, and conveyed less the impression of composition and study. Neither of these landscape-painters, whose reputation was made in Scotland, and where their

[1] Drummond's *Catalogue of the Scottish National Gallery.*

pictures had a ready sale, were exhibitors to any extent in the exhibitions of the Royal Academy.

John Wilson, an honorary member of the Scottish Academy and one of the founders of the Suffolk Street Society of British Artists, was a good painter of marine subjects. He was associated with Messrs. Roberts and Stanfield (to both of whom he was senior) in their early life as a scene-painter at the theatres, and his marine painting is supposed to have partly influenced the style of Stanfield, if not also of Roberts. Two pictures by him are in the Scottish National Gallery. J. Wilson.

This review of British landscape-painting would be imperfect without mention of the art of two distinguished painters not long since deceased—David Roberts and Clarkson Stanfield.

The works of Roberts, a native of Edinburgh, were of that class of landscape of which the excellence consists as much in the interesting character of the artificial components of the subject—generally architectural buildings broadly and picturesquely treated—as in a representation of the features of nature. His art-education was quite different from the training of the schools, and was derived from early practice as a house-decorator and afterwards as a scene-painter for the theatres. Painting of D. Roberts.

Having painted scenes for a year or two at the theatres of Edinburgh and Glasgow, Roberts was employed about the year 1822 in the same capacity in London, where Stanfield was similarly engaged. This early practice no doubt gave to his art that effective and facile manner which it always retained.

Early pictures.

The inborn genius of Roberts led him from scene-painting to a higher walk, and induced him to study architectural painting in oil. His first attempts on
1822. small canvases, exhibited at an exhibition of the works of living artists in Edinburgh were of this kind—Street architecture of the old town of Edinburgh, and the Interior of New Abbey, Dumfriesshire. Having in London joined the Society of British Artists in Suffolk Street, he exhibited with them views of Melrose and Dryburgh Abbeys. Finding his way across the Channel to Dieppe and Rouen he pursued the bent of his taste for picturesque architecture; his first exhibited work
1826. at the Royal Academy being a view of Rouen Cathedral.

Then commenced those travels of Mr. Roberts abroad, annual and for longer periods, the fruits of which were displayed in his well-known pictures and drawings. After some years he quitted the Society in Suffolk Street (upon perfectly good terms with its members) in order to join the Royal Academy, of which he was elected a member in 1841. He visited a considerable part of the continent of Europe, gathering honey where he could for the English hive; he made acquaintance with the temples and mosques of Egypt and the Nile, crossed the Arabian desert, and with the pencil and sketch-book of an artist, if not with the staff and 'sandal shone' of a pilgrim, traversed Syria and the Holy Land. His principal pictures were made from selected drawings, the originals being in water-colour. The drawings were carefully and artis-

tically finished, and they furnished materials for successive works, mostly in chromo-lithography.

His picturesque mode of treatment.

Although the oil-pictures of Mr. Roberts were nearly all of them views of remarkable buildings and places, yet their picturesque treatment and clever handling, the rich colouring of the accessories and the characteristic groups of figures, imparted to them an interest such as attaches only to paintings of a high class; while the uncommon variety of his subjects, all rendered with characteristic expression, simplicity and breadth, saved his style from running into mannerism. His pictures from Egypt and Baalbec are good examples of his art; as well as his 'Jerusalem' and his large picture of 'Rome,' presented to the Scottish Academy, and now in the Scotch National Gallery. His pictures were always in demand. The closing years of Mr. Roberts's life were devoted to paintings illustrative of London and the buildings seen along the banks of the Thames, including St. Paul's, Somerset House, the bridges and shipping, and the new Palace of Westminster. Like the earlier works of the artist, these were effective and picturesque, but slighter in their execution.

1841–5.

C. Stanfield.

Roberts was survived three years by his friend and contemporary Clarkson Stanfield, a native of Sunderland, whose death in 1867 made a marked blank in the department of marine painting. Stanfield, like Roberts, had no regular apprenticeship in art, but after serving for some time as a boy in the marine service, he discovered that he had a vocation for scene-painting. He was employed in

Also a theatrical painter.

this department at Drury Lane theatre, and contributed, as well as Roberts, to elevate and improve the pictorial character of stage scenery.

When Stanfield turned his attention to painting in oils, the practice of stage-painting would undoubtedly influence his style, but it does not seem to have done so to the same extent as with Roberts. His bent was more towards marine subjects, in which there is perhaps less scope for stage effect than in architectural scenery; though in his Italian pictures and drawings Stanfield afterwards displayed a fair knowledge of architecture and an appreciation of its picturesque effects.

Like most painters of landscape he made occasional foreign tours, of which the results were seen in his pictures. One of the first of his exhibited pictures that drew attention was his 'Mount St. Michael,' which was followed by two commission pictures for William IV., the 'Opening of London Bridge' and 'Portsmouth Harbour.'

Mr. Stanfield was elected a Royal Academician in 1835, and from that period till his death his effective marine views and (though in less number) his subjects of a more exclusively landscape character continued to adorn the exhibitions of the Academy and to be purchased for the mansions of the nobility and merchants of England. Two companion pictures 'Peace' and 'War,' of his later time, were considered equal if not superior to any of his previous productions.

1864.

His marine pictures.

A good opportunity for appreciating the art of Stanfield was afforded by the exhibition of a number

of his pictures in the spring of 1870 in the Burlington House rooms of the Royal Academy. The ever-recurring grey-green colour of his marine pieces, in most instances truthful, but (like the ocean itself when compared with the land) monotonous, was very manifest. In pictures of a more inland landscape character his hand would hardly have been recognised by those not perfectly familiar with his style or who were more accustomed to his sea-pieces. His marine pictures gave the impression of vigorous and well-composed representations of their subjects, but deficient in that poetry of atmospheric effects, combined with truthfulness and brilliancy of hue, for which the skies of Constable and of Turner in his best time are so remarkable.

CHAPTER IX. — SUPPLEMENTARY.

Water-Colour Drawing—Engraving.

AFTER giving a detailed view of the condition of the Art of Painting in Britain, in its principal phase of oil-painting, from the reign of George I. up to nearly the present time, some may think I ought to have added to it a notice of the kindred though less important subjects of Water-colour painting and Engraving.

Water-colour painting.

Painting in water-colour, which was practised with much success in the form of miniature painting by Samuel Cooper and Isaac and Peter Oliver in the 17th century, experienced a marvellous revival in England in the end of the 18th and the commencement of the present century. Its practice and application, limited at first to miniature, to flowers and fruit and to landscape, has gradually extended itself to nearly all the subjects of oil-painting.[1] The

[1] The drawing and painting of landscapes in water-colour, starting from the topographical views and hand-coloured prints of Paul Sandby and others, has been elevated into an important branch of art by the talent of Cozens, Chrystal, Girtin, Turner, and their successors. In Scotland the pictures and sketches in water-colour of Grecian scenery by H. W. Williams, remarkable for their freedom of handling and the spirit and feeling of their execution, were the subject of general admiration some fifty

establishment in 1805 of the Society of Painters in Water-colour and the exhibitions of their works gave to water-colour painting in England an independent position and high reputation. By the discovery of new technical methods and the extension of the capabilities and practice of the art, as well as by the formation of new Societies, this reputation has been maintained and increased; and painting in water-colour is now a department of art in which Great Britain excels all other nations.

Its range much widened.

How far the practice of this species of painting may in the present century have influenced oil-painting with reference to the tone of colour and the proportion between light and dark colours in a picture, or whether water-colour painting may not have borrowed or ought still to borrow from oil-painting, if possible, more depth and richness of tone, are topics I shall not venture to discuss. When sufficient materials exist for a satisfactory history or account of painting in water-colour and its professors, it will no doubt be attempted by some one capable of doing justice to the subject.

The art of the engraver is of essential importance to that of the painter, in so far as it preserves (sometimes beyond the date of the existence of his picture) the chief characteristics of the painter's work, and in the form of engraved prints gives to those works a wide circulation. Good engraving is

Engraving.

years ago, and were instrumental in drawing public attention in Scotland towards this department of art.—*Peter's Letters to his Kinsfolk* (1818), by J. G. Lockhart, vol. ii.

therefore an art to be encouraged by Academies as well as by the public.

The history of engraving and of its various kinds is sufficiently known. In the latter portion of the 18th century the two great branches of engraving, line and mezzotint, were brought to a state of perfection in England which has been hardly maintained in the present century; although engraving in small on steel and wood for book-illustration has of late years made very marked progress.

English engraving of the 18th century.

With the exception of the works of the elder Faithorne and of White in line engraving, John Smith in mezzotinto, and one or two others, no tolerable engraving work was seen in England before the time of Hogarth, who as an engraver was more remarkable for expression and force than refinement and finish. Robert Strange (a Scottish Jacobite, pupil of an engraver of the name of Cooper, and of Le Bas at Paris) was the first British artist who produced examples of historical engraving in line capable of competing with the skilful French engravers of the 18th century. Strange engraved from about 1750 to 1787, and had the merit of elevating his art to a higher position than it had yet attained in Britain. Although his drawing of the nude was not uniformly correct, and his arms and hands as well as his treatment of skies may be liable to criticism, his representation of the texture and porous character of flesh (as in his engravings from Titian) has not been excelled. The engravings by Strange are mostly from the Italian masters, and in too great proportion from the Bolognese school;

Sir R. Strange.

nearly a solitary exception being his print from West's picture of two deceased children of George III. descending with an angel. The drawings for his engravings from the foreign masters were made by himself from the original pictures. Sir R. Strange's plates, in number about sixty, are distinguished by an admirable union of the work of the dry point with the graver, and are harmonious in tone as well as vigorous in execution.[1]

Strange's plates.

William Woollett, who died in 1785, if inferior to Strange in historical engraving, excelled all his contemporaries in landscape. So far as engravings can represent a coloured landscape picture, the prints of Woollett give an admirable rendering of the landscapes of Richard Wilson. Other able engravers in line were John Hall, John K. Sherwin (who shows too much cross hatching and too little of the dry point), William Sharpe, the two Pyes, Raimbach, John Burnet, Stewart, and Fox.

Woollett and other line engravers.

In mezzotinto the English engravers of the last century have produced some admirable work in portrait; Earlom and one or two others taking a wider range. Many of the portraits of Sir Joshua Reynolds have been beautifully rendered in the mezzotints of Houston, M'Ardell, James Ward, Fisher, &c.

Mezzotinto engraving.

[1] Sir Robert Strange was a member of several foreign Academies, and in the museums of Italy and France his engravings are still held in great respect. At the time of his death in London in 1792 most of his copper plates were in good condition; and for twenty-five years subsequent to that date impressions were taken from them by his family, after which the plates were destroyed.—Dennistoun's *Memoirs of Sir Robert Strange*, vol. ii. p. 270.

The method of mezzotint has shown itself better calculated than line engraving to express a painter-like feeling, and to indicate fine effects of light and shade; but the plates becoming sooner worn, the impressions more readily deteriorate. A necessary evil attendant upon engraving of all kinds is the wearing out of the metal plates and the consequent retouching and cutting of worn plates for commercial purposes.

BOOK IV.

SCULPTURE.

CHAPTER I.

BRITISH SCULPTURAL ART.

Rise of British Sculpture—Flaxman and his immediate predecessors—Nollekens, Bacon, Banks—High art of Flaxman—Sculptural art of Sir R. Westmacott—Sir F. Chantrey—W. Behnes.

WITH Roubillac, a Frenchman by birth, who died in 1762, may be said to have closed that school of sculpture in England influenced by the manner of the Italian sculptor Bernini; a manner displaying much power of execution and expression, but looking more to picturesque effect and meretricious ornament than to simplicity and dignity of style. The chief credit of introducing a better and purer style is due to Flaxman; but he was preceded by several English artists of ability, who had begun to form their taste upon nature and the Grecian antique, and were precursors of a sounder condition of sculptural art.

Nollekens.

The works of Joseph Nollekens, born in London of Flemish parentage and a pupil of Scheemakers, were principally busts; though he executed also a variety of poetical statues, monumental groups, and mythological subjects. Several of his early modellings having received the premiums of the Society of Arts, he proceeded to Italy to pursue his studies in sculpture. He displayed indefatigable diligence in improving himself in his art, doing a little busi-

ness at the same time in the trade (then very common) of purchasing and *restoring* ancient pieces of sculpture, some specimens of which form part of the Townley collection now in the British Museum.[1]

When in Rome Nollekens modelled his busts of Garrick and Sterne, the conspicuous merit of which obtained for him an introduction to practice on his return to England. He was soon after elected a Royal Academician, and had constant employment for a long series of years. A finely executed bas-relief in marble by Nollekens of 'Two Children embracing' (dated 1773) is in possession of the Royal Academy.

1770.

1772.

His busts.

Mr. Nollekens' forte was in his busts, which were unaffected and truthful. His statue of Mr. Pitt at Cambridge (the head of which was wrought from a mask taken after death and from Hoppner's picture) is generally regarded as his master-piece. His heathen gods and goddesses were of the conventional type; a Venus pouring ambrosia on her hair being considered by himself as his best work of this kind. His knowledge of anatomy being defective, he preferred rounded forms, as of Venus and Bacchus, to subjects requiring more display of muscle and bone.

And modelling.

Nollekens usually modelled from nature, with the exception of the feet of his female figures, which he preferred taking from the feet of the Venus di

[1] *Nollekens and his Times*, 2 vols. 1828, by J. T. Smith,—a work in which the author has taken a somewhat unfair advantage of the intimate knowledge which circumstances afforded him of Mr. Nollekens and his affairs.

Medici, alleging that no Englishwoman had good toes.[1] His work is not considered to produce that lively representation of flesh in marble some sculptors attain to, which may depend partly on the execution of the assistant who works the marble from the model, though in a greater degree on that of the artist himself who retouches it. Busts by Nollekens of Mr. Pitt in marble and of Mr. Fox in terra cotta are now in the National Portrait Gallery.

Art-work of Bacon.

The art-work of John Bacon, a native of Southampton and a sculptor much employed in his day, commenced with modelling for an artificial stone manufactory in Lambeth. Having gained in successive years the premiums of the Society of Arts for models in clay (rewards whose value was not enhanced by the difficulty of obtaining them), he entered the classes of the Royal Academy on its first institution in 1769, and he received from the hands of the president, Sir Joshua Reynolds, for a bas-relief of 'Æneas escaping from Troy' the first gold medal for sculpture awarded by the Academy.

Mr. Bacon then began to produce in marble, and was the inventor of an instrument, afterwards very generally adopted, for transferring the form of the model to the marble by a more accurate and better method than that hitherto in use.

One of the earliest exhibited works in the sculpture department of the Royal Academy was a model of Mars by Bacon, produced afterwards in marble for Lord Yarborough; and which led to Dr. Markham commissioning from him a bust of the king for

[1] *Nollekens and his Times*, by J. T. Smith.

the hall of Christ Church, Oxford. With this bust George III. was so satisfied, as the work of an English-bred artist, that he had it re-produced for presentation to several public institutions.

R.A. 1778. Bacon was much engaged in the practice of portrait and monumental sculpture. His busts of the Marquis Wellesley in the National Gallery and the statues of Dr. Johnson and John Howard in St. Paul's are favourable examples of his art, which showed itself to most advantage in subjects of a kind where a faithful representation of real life was itself sufficient for effect. His sculpture was not impressed with much feeling of ideal beauty, though several of his subjects, particularly the accessory figures, are modelled with great refinement and with just sentiment. His elaborate monumental group to the memory of Lord Chatham is very prominent in Westminster Abbey, but it may be doubted whether Cowper's eulogium on it will be confirmed by the verdict of posterity.[1]

Sculpture of T. Banks. The sculpture of Thomas Banks was of a more poetical character that that of his contemporaries Nollekens and Bacon. After an early education of an irregular character, and having had awarded to him various premiums of the Society of Arts, Banks became a student of the Royal Academy classes at their commencement. For a bas-relief of the 'Rape of Proserpine' he received the gold medal entitling

1 ——'Bacon there
Gives more than female beauty to a stone,
And Chatham's eloquence to marble lips.'
The Task, book i.

him to travel in Italy at the expense of the Academy, and study for three years. He remained seven years in Italy.

Rome was at that time, even more than it is now since the acquisition to this country of the Elgin marbles, a school of art which no British sculptor aiming high in his profession could omit to study in. A painter might, with as much or more profit, have recourse to Venice, but a great sculptor could hardly be formed without studying in Rome. Banks had already been studying from nature, and during his residence in Rome the ancient groups and statues, the basso-relievos, and the works of Michael Angelo in the Sistine Chapel, roused every faculty of his soul, and urged him to labour night and day in a noble emulation of those miracles of art and wonders of the world.[1]

Of a poetical character.

Mr. Banks executed at Rome a bas-relief in marble of 'Caractacus before Claudius,' composed on the principle of the relievos on the ancient sarcophagi, which was bought by the Duke of Buckingham and placed at Stowe; also an alto-relievo in plaster of 'Thetis and the Nymphs with Achilles,' an entirely original composition of the epic class, afterwards produced in marble, and now in the National Gallery. His statue of 'Cupid catching a Butterfly on his Wing' was modelled and partly executed at Rome, and was finished on his return to England in 1779.[2]

[1] *Address on the Death of Thomas Banks, R.A.*, 1805, by John Flaxman.

[2] From the following passage in a letter of Banks to Nathaniel Smith, of London, 1774 it appears that he had been learning at

Seeing little prospect of employment at home in the department of ideal sculpture, Banks repaired to Petersburgh, taking with him his statue of Cupid, which was purchased by the Empress Catherine. Not being inclined to accept a commission offered him in Russia to represent in sculpture the 'Armed Neutrality,' he returned in the following year to England, and applied himself with laudable perseverance to the whole art of sculpture.[1] A bust in bronze by Banks of Warren Hastings of this time is now in the National Portrait Gallery; but his most notable productions were models of the 'Mourning Achilles' and of the 'Falling Titan,' the latter a presentation work to the Royal Academy upon his election into that body.

In monumental sculpture one of his chief performances was a bas-relief in memory of Mrs. Petrie, placed in Lewisham church, Kent, representing the lady dying, supported by Faith and attended by Hope and Charity.[2] This work and the two bas-reliefs of Caractacus and Thetis were characterised by Flaxman as standard in sentiment and execution,

Rome the use and working of the chisel, probably about the very date of the first introduction in England of Bacon's invention for copying the model in marble;—Your good friend Capezoldi has been truly kind to me; he has improved me much by the instructions he has given me in cutting the marble, in which the Italians beat us hollow.—Smith's *Nollekens and his Times*, ii. 194.

[1] *Address on the Death of T. Banks*, by Mr. Flaxman.

[2] Another monumental work by Banks was a memorial to the only daughter of Sir B. Boothby in Ashbourne church, Derbyshire, representing a young girl asleep on a couch. An etching exists of a drawing by Rembrandt of a similar subject.

and unequalled at that date by any modern productions of a similar kind in France or Italy.[1]

J. Flaxman.

The admiration expressed by Flaxman for the works of Banks both indicates the tendency of his own art-aspirations and is an instance pleasant to record of the recognition by a master in sculpture of the deservings of a professional competitor and predecessor. The productions of Flaxman himself, a native of York but brought up in London, fall now to be adverted to.

The father of young Flaxman was a figure-moulder in London, and the early education of the delicate and thoughtful boy consisted chiefly in modelling little figures and drawing, aided, in the department of classics and literature, by the good-natured instruction of some of the frequenters of his father's shop. He thus obtained a competent, though probably not critical, knowledge of Greek, which was afterwards turned to the best account.

On the strength of the clever execution of a commission for six classical designs in black chalk, Flaxman, at the age of fifteen, was admitted a student in the first year of the Royal Academy's classes; his first exhibited work being a figure of Neptune, in wax. In one of the early years of the Academy he competed unsuccessfully with Englehurst, a student of inferior ability, for the sculpture gold medal.

[1] It may be thought an omission not to mention the sculptural work of Joseph Wilton, one of the founders of the Royal Academy, who was in fair employment till his death in 1803. His monumental sculpture is not considered to have added to the reputation of British art.

His work for Wedgwood.

1768.

Undeterred by this repulse, Flaxman continued his studies and labours, exhibiting models in plaster at the Royal Academy exhibitions. Wedgwood and Bentley had now commenced the ornamental department of their works in earthenware, and bringing the art of the sculptor to bear upon that of the manufacturer of pottery and porcelain, they sought out the best modellers that could be had. Bacon, Webber and others, being already employed by them, Flaxman was also engaged to sketch and model for the modern Etruria. His drawings and modellings, for their basso-relievo ornaments, vases, cameo portraits, and sometimes cups and saucers, were chiefly taken from ancient history and poetry.[1] One of his masterpieces in this line of art was a bas-relief of 'Apollo and the Muses' encircling a blue and white vase now in the Marjoribanks collection. He continued to model for Wedgwood and Bentley, to a greater or less extent, up to the date of his visiting Italy in 1787.

Early sculptural works.

During these years (in the course of which he was married to Miss Denman, contrary to the anti-matrimonial theory of the president of the Academy) Flaxman executed for Chichester cathedral a monument to the poet Collins, who is represented reading the Bible, while his lyre and odes lie neglected; a bas-relief for Gloucester cathedral to the memory of Mrs. Morley, in which that lady and her child (who both died at sea) are represented rising from the

[1] Flaxman's first bill rendered to Mr. Wedgwood (March, 1775), is given in Miss Meteyard's *Life of Wedgwood*, vol. ii. p. 322.

waves and received by angels descending; a monument to the memory of Miss Cromwell, in which a buoyant group of angels bear up to heaven a beautiful female figure; and a group of Venus and Cupid for Mr. Payne Knight.[1]

Flaxman spent seven years in Italy. At Rome he drew from the antique and made studies from the life in the city and its environs. The ancient vases and sarcophagi may have first suggested to him the celebrated series of designs from Homer, Æschylus and Dante, which were executed in Rome, and contributed more perhaps than anything to develope his genius. They were severally commissioned by Mrs. Hare Naylor, the Dowager Countess Spencer and Mr. Thomas Hope, and were engraved by Piroli in separate volumes in oblong folio. Though in the style of the antique, the designs have all the merit of originality; Flaxman's imitation of classical art bearing always a reference to nature and being under the influence of his own imaginative and discriminative powers.[2] In these truly classical pro-

Flaxman's series of designs from Homer, &c.

1793–5.

[1] The sculptor's relative, Miss Denman, in a letter in the *Builder*, 1863, states that Flaxman's favourite works of this time were his monument to Collins and that to Miss Cromwell.

[2] 'Allston the painter told me,' says Mr. Leslie, in his *Autobiographical Recollections* (vol. i. p. 72), 'that, having complimented Flaxman on his designs from Homer, Dante, &c., the latter said, I will now show you the sources of many of them; and he laid before him a great number of sketches from nature of accidental groups and attitudes which he had seen in the streets and in rooms. I have myself seen Flaxman stop in the street to make a sketch of some attitude that struck him.' The late Mr. Gibson, R.A., in an autobiographical sketch of his student life, observes: 'The works of Flaxman in outlines now began to delight me. I

ductions our admiration is equally excited by the freedom and beauty of the design, the simplicity, grandeur and variety of the compositions, and the powerful expression conveyed with so much facility. And upon them, quite as much as on his executed works, the high reputation of Flaxman rests.

When at Rome Flaxman executed in marble a group of the 'Fury of Athamas' from Ovid's Metamorphoses, and a smaller group of 'Cephalus and Aurora' for Mr. T. Hope. The genius of Canova had already created and made fashionable in Italy a style of sculpture allied to the pure style of ancient art and running counter to the deviations from it introduced by Bernini and his followers. Resident at this time in Rome he became aware of the solid merit of Flaxman. When commissions were offered to himself by the British travellers who crowded his studio he was in the habit of recommending Flaxman to his countrymen, who were more led by fashion and report than by their own judgments; Canova remarking with caustic humour, 'You English see with your ears.'

His principal works.

The commission for the monument to the Earl of Mansfield, now in Westminster Abbey, was received by Flaxman at Rome. It was the first of his works executed on his return to London, and was at once acknowledged to be a masterpiece. The venerable judge is seated between Wisdom and

admired the beauty and purity of his female figures, and the lofty character of his heroes. Although he formed his style upon the Greek vases, his designs are full of original conceptions.'—Lady Eastlake's *Life of Gibson*, p. 39.

Justice, with an exquisite figure of the Genius of Death as a youth with inverted torch in the background. The grouping and expression of the figures was not less remarkable than the strict adherence to that tranquil dignity combined with beauty which is characteristic of first-class sculpture.[1]

As Sir Joshua Reynolds by his painting, Flaxman had now by his designs and sculptural works acquired a European reputation; and his election in 1800 to be a Royal Academician reflected at least equal lustre on the Academy as upon himself. When a professorship of sculpture was instituted some years after, he was the first professor appointed. 1810.

In the case of monuments executed by him of historical or public interest, Mr. Flaxman was often hampered by conditions, and if some of those produced by him do not come up to expectation the whole blame should not be imputed to the artist. Works of a poetical or religious character showing forth the virtues and graces of domestic life, and in which the free exercise of his own fancy and senti-

[1] Allan Cunningham, in his *Life of Flaxman*, alleges it to have been 'the practice of this eminent artist to work his marbles from half-size models, a system injurious to true proportion.' Whether Mr. Cunningham's theory on this point be sound or not, the fact is denied by Flaxman's niece, Miss Denman, who (in the letter above referred to) asserts that when Flaxman wrought from half-size models, it was from necessity and not by choice; that all his early works were modelled full size, as well as many of his later ones, and that the whole of Lord Mansfield's monument and others of the same period were modelled full size; those only that required greater height than his studio admitted of being modelled half-size.

ment was allowed him, were more congenial to his taste. With one or two exceptions of less successful treatment, his basso- and alto-relievos are most graceful compositions, full of expression and feeling. The workmanship of the marble in these as in most of his productions is occasionally negligent, and made secondary to the higher qualities of the composition, perhaps in too great a degree. In the use of the chisel it is well known that Flaxman never excelled.

Relievos.

Among the most remarkable of his relievos is the family memorial of Sir Francis Baring in Michaeldever church, Hampshire.[1] It is in three compartments, the subjects being taken from portions of the Lord's Prayer. In the centre, inscribed 'Thy will be done,' is a seated female figure of Resignation, expressing pious tranquillity; on each side an alto-relievo, the subject of the one being 'Thy kingdom come' and of the other 'Deliver us from evil.' Of these two, the first shows an ascending female figure supported by angels; the other, a very striking group, represents a desperate struggle in the air between good and evil spirits for the possession of a man. In Michael Angelo's Last Judgment in the Sistine Chapel a similar struggle is pourtrayed, with a variation in the grouping. This basso-relievo is one example, among many, of what Flaxman has done for sculp-

[1] Models of this and other works of Flaxman are now, through the gift of Miss Denman, accessible to visitors of the rooms in London University devoted to their custody.

tutal art in connexion with the ornament of church interiors; all in perfect consistency with the principles of the Reformation, his subjects being taken from sacred writ or chosen in accordance with its spirit, and not from Romish traditions or the lives of saints canonised in the dark ages by the Church of Rome.

Flaxman's style.

It has been well said of Flaxman by Sir Thomas Lawrence that the elements of his style were founded on the noblest Grecian art, 'on its deeper intellectual power, and not on the mere surface of its skill; though master of its purest lines, he was still more the sculptor of sentiment than of form.' In poetical historic subjects his sense of beauty and grace, as well as of the sublime tranquillity and grandeur characteristic of high class sculpture, had ample scope for its manifestation. His Cupid and Psyche (done for Mr. Rogers) and his Pastoral Apollo are fine examples, but his masterpiece in this department is justly considered to be the group of the 'Archangel Michael vanquishing Satan,' produced on commission for the Earl of Egremont, to whose knowledge and patronage British art has been so much indebted.

Compared with Raphael.

It is of some interest to compare this piece of sculpture with Raphael's picture of the same subject in the Louvre. The winged Archangel of Raphael, with flowing hair and scarf agitated by the motion of his flight, alighting upon his prostrate enemy, changes in the group of Flaxman into a godlike figure without wings, unencumbered by defensive armour, standing over and about to transfix the contorted form of Satan. The spear

of the archangel is similarly held in the picture and the sculpture, but the pose of the figures is different. Although painting and sculpture have each but an instant of time to represent action, there is more appearance of continuing movement and flutter in the conquering angel of Raphael and his various accompaniments than there is in the group of Flaxman, in which force, heavenly and supreme, is exerted seemingly without effort. In the painting the treatment is picturesque and *flamboyant*, while the statuary group is marked by the severe simplicity of sculpture.

In the latter years of his life Flaxman was less appreciated, so far as the test of commissions and employment goes, then his merit and well-earned reputation deserved. Fashion went with Westmacott in monumental sculpture and with Chantrey in portrait.[1]

His portrait statues.

Among the comparatively few portrait statues by Flaxman are those of Sir Joshua Reynolds in St. Paul's and of Sir John Moore on a high pedestal in Glasgow. The statue of the poet Burns in the Scottish National Gallery, which was left unfinished at his death, is not so favourable an example. Subjects more congenial to his taste and probably on that account better executed were the two small statues of Michael Angelo and Raphael (commissioned by Sir Thomas Lawrence) and the statue of John Kemble as Cato in Westminster Abbey.

[1] Palgrave's *Essays on Art*, pp. 206, 248.

His Shield of Achilles.

One of the most remarkable of Flaxman's performances was his relievo of the Shield of Achilles, designed and modelled on commission for Messrs. Rundell and Bridge, and produced by them in silver gilt and also in bronze. In this astonishing work the various images and scenes of life represented on Homer's shield of Achilles, as described in the Iliad—from the sun-chariot in the centre to the ocean-border, with about a hundred human figures—are learnedly and beautifully modelled in relief on a round disc of three feet in diameter. The production of the work in metal was accomplished by Messrs. Rundell and Bridge in a style worthy of the subject.

That Flaxman was a man of surpassing genius, and that he all but created a school of native English sculpture, is a great fact; but admitting this fact, it is not quite so clear that the comparative inferiority of his contemporaries and successors is a proof of the decline of sculpture in Britain. In this art, as in other fields in which men exercise their faculties, the gift of genius is bestowed at rare intervals, and to expect a succession of sculptors such as Flaxman is as reasonable as it would be to expect a succession of Reynoldses or Wordsworths. Ideal and poetic sculpture has never been much in demand in England, portraiture being in sculpture, as in painting, the most profitable department of practice. With a precarious and uncertain demand, models and marble productions of poetic figures and groups often lying for years in his studio, the artist cannot but be discouraged from undertaking, to any considerable

extent, laborious and expensive works. Monumental and historical sculpture also, of whatever kind, is frequently affected and unfavourably influenced by employers and committees, while portrait-sculpture is apt to degenerate into a mechanical trade.

These considerations will in some degree account for the not quite satisfactory condition of British sculpture which a review of the chief productions of its professors, from the time of Flaxman till that of Gibson, may probably suggest.

Sir R. Westmacott.

Sir Richard Westmacott, the son of a respectable sculptor in London, seems to have received his art-education principally in the studio of Canova at Rome. He was five years in Italy, and had distinctions conferred upon him by the Academies of St. Luke and Florence. With fair talent and a knowledge of ancient art, his taste in sculpture formed under Canova, Westmacott soon came into extensive practice, especially in that monumental sculpture which was the result of parliamentary votes for memorials to soldiers, sailors, and statesmen. He became a Royal Academician in 1811, his diploma work being an alto-relievo of Ganymede.

His principal works.

The elaborate statuary monuments to Mr. Pitt and Mr. Fox in the west end of the nave, the bas-relief memorial of Mr. Perceval, and the statue of Addison, all in Westminster Abbey, are by Westmacott. His monument in the north transept to Mrs. Warren, a very charitable lady, has been much admired. It represents a way-worn female with an infant in her arms; the treatment rather too picturesque for sculpture, but the execution good, and the

flesh of the figures well contrasted with the texture of the drapery.[1] In St. Paul's the statuary memorial to Sir Ralph Abercromby is the work of Westmacott; also a considerable number of portrait statues in London and elsewhere. The bronze figure in Hyde Park, misnamed Achilles, was modelled by him from the well-known statue on the Monte Cavallo at Rome. This memorial-subject might with more propriety have been entrusted to Flaxman.

Better productions of Westmacott in poetic sculpture were his statue of 'Cupid resting on a bow,' and his Psyche at Woburn. In his Euphrosyne, executed for the Duke of Newcastle, the beholder is inclined to wish for more nature and rather less grace or affectation of grace—*un poco della grazia di Parmegianino.*

Among Westmacott's works in relievo may be noted his 'Blue-bell'—a pretty piece of decorative sculpture in the Ellesmere collection, the frieze on the north side of the marble arch in Hyde Park, and the sculptured pediment of the British Museum. Soon after the accession of Queen Victoria he became Sir Richard Westmacott. He was professor of sculpture at the Royal Academy in succession to Mr. Flaxman, up to the period of his own death in 1856; being succeeded in this chair by his son Mr. Richard Westmacott, R.A.

[1] When first exhibited at the Royal Academy, this monumental group was seen and liked by the Marquis of Lansdowne, to whom it was made over; so that the group now in Westminster Abbey is a replica. A reproduction of it was made for the late Mrs. Fergusson of Raith.—*Art Journal*, 1849, p. 377.

Portait-sculpture of Sir F. Chantrey.

The works of Sir Francis Chantrey, one of the best employed and most fashionable portrait-sculptors of the British school, are to be seen wherever people 'most do congregate' throughout the British empire. Apprenticed in early life to a carver and gilder at Sheffield, he may be said to have educated himself in the arts of design, modelling and painting alternately. Proceeding to study sculpture in London, he dallied with the sister arts, hesitating which to devote himself to; his biographer, Mr. Jones, informing us that 'Chantrey always professed that every good statue should produce a chiar'oscuro that would be perfect in painting, and that the one art might be considered a good rule for the other in this respect.'[1] He exhibited a bust or two at the Royal Academy and a model of a head of Satan; but after modelling for five years he had met with no substantial encouragement till he received a commission from an architect (Mr. Alexander) for four colossal heads for Greenwich Hospital of Lords St. Vincent, Duncan, Nelson and Howe. This led to other commissions for busts, and his heads of Horne Tooke, Lord Anglesea and Sir Joseph Banks, brought him additional and ever-increasing employment.

1808.

Chantrey made occasional short visits to the Continent and Italy, where he was elected a member of the Academies of Rome and Florence; but in his own practice and in the advice he gave to young sculptors he seems to have attached little importance

[1] *Recollections of Chantrey*, by George Jones, R.A.; *Art Journal*, 1850, p. 45.

to a course of study in Rome.[1] Becoming in 1818 a Royal Academician, he was some years afterwards knighted.

The works in poetic sculpture by Chantrey include two bas reliefs from Homer, a group of 'Sleeping Children' for a monument in Litchfield Cathedral, and a statue of a girl pressing a dove to her bosom, said to be a portrait of Lady Louisa Russell. The two last-mentioned works are understood to have been executed from the designs of Stothard.[2] His chief practice was in busts and monumental and portrait statues.

Like a skilful portrait-painter with his pictures, Chantrey was accustomed to abate harshness of feature and expression, so far as he could do so without losing a characteristic likeness. What is perhaps less excusable, he occasionally gave additional prominence to a feature he wished to bring out; as in the head of Sir Walter Scott, whose forehead, naturally elevated, was made rather more so in the bust than it was in reality. A good bust by him of Mr. Canning is in the National Portrait Gallery.

Sir Francis Chantrey having so extensive employment in portrait-sculpture, it need not excite surprise that much of his work, especially in his later years, should be of a somewhat mannered and superficial character. There are upwards of twelve portrait statues by him in London and Westminster, and others in various parts of the United Kingdom and

[1] Lady Eastlake's *Life of Gibson*, p. 42.

[2] Palgrave's *Essays on Art*, p. 36.

in India. In the bronze statue of Mr. Pitt in Hanover Square, London, and at Edinburgh, while the attitude is dignified and expressive, the sculptor endeavours to blend the modern dress of the minister with a piece of drapery neither an English cloak nor a Roman toga. The colossal sitting statue of James Watt in Westminster Abbey and the bronze equestrian statue of the Duke of Wellington at the Royal Exchange are more favourable examples of his style.[1]

W. Behnes.

The portrait busts of William Behnes, who died in Middlesex Hospital in 1864, stand high in British sculpture. The son of a pianoforte maker, he began early to use his pencil in portraiture with what little education in drawing he could muster. Happening to reside in the same house in London with an old French sculptor, his attention was drawn to modelling. Swaying for some time between painting and sculpture, he at last adopted sculpture as his profession, studying at the Royal Academy, and continuing for a season the drawing of portraits.

His busts and style.

The power of Behnes over the plastic material and his apprehension of form is said to have been remarkable from the first; his modelling being rapid, certain and accurate, and displaying a peculiar softness of line and surface.[2] Without much introduction

[1] For many years prior to the death of Sir Francis Chantrey in 1841 he had as his principal assistant Mr. Allan Cunningham, originally a practical mason, whose literary pursuits, as well as his ability to carry them on, were much aided by the permanent situation he held in Chantrey's studio.

[2] *Memoir of William Behnes*, in *Art Journal*, 1864, p. 83. In

in life, he was fortunate enough to commence at once a career of successful employment which would no doubt have continued, had his success not been interfered with by the irregularities of his life.

One of Mr. Behnes' first sculptural works was a bust of the Bishop of Durham (Dr. Barrington), modelled and also cut in marble by himself, which was considered an admirable example of delicate chiselling. His busts of the actors Young and Macready, of Mr. Clarkson, Lord Lyndhurst, Dr. E. Stanley (Bishop of Norwich), Dr. Tait (Archbishop of Canterbury), Count D'Orsay, Mr. D'Israeli, and the Hon. Mountstuart Elphinstone, are regarded as eminently truthful, and at the same time distinguished, like most of the heads by Behnes when he had a favourable subject, by characteristic and elevated expression. His statues are not considered of equal merit with his busts, unless an exception be made in favour of the statues of Dr. Babington in St. Paul's and of Sir William Follett in Westminster Abbey. The statue of General Havelock in Trafalgar Square is not worthy of the sculptor. 1820.

Though Behnes did little in what is termed poetical sculpture, he had a decided esthetic feeling for gracefulness and beauty, coupled with a masterly power of representing it by form and expression. For this he had an apt field in the portraiture of childhood and youth, as in his marble statue of Cupid uniting two doves, exhibited in the International Exhibition of 1862; in his highly finished Portraiture of childhood.

the National Portrait Gallery are busts in marble by Behnes of Dr. Arnold, Lord Stowell, and Mr. Tierney, M.P.

statue of young Lambton as the infant Jupiter with an eagle; and in his busts of the Princess (afterwards Queen) Victoria in her fourth or fifth year, and of Prince George (afterwards Duke) of Cambridge.

Sculpture in relief Behnes does not seem to have practised to any great extent. The memorial to Dr. Bell in Westminster Abbey gracefully presents a party of boys standing beside their master. He also modelled a work in mezzo relievo, with half-size figures, illustrating Shakespeare's Seven Ages of Man, said to be of great ingenuity and beauty, but never produced in marble.[1]

[1] Palgrave's *Essays on Art*, p. 221.

CHAPTER II.

LATER BRITISH SCULPTURE.

Sculptural works of Baily and Wyatt—Tendency of their ideal art—High promise of Musgrave L. Watson—Art-work of Josephs, Fillans, and Park—Grecian art and aspirations of John Gibson—Sculpture of Spence—Munro—Macdowell.

In the works of Edward Baily and Richard Wyatt, especially in those of Wyatt, the ideal or poetical element again displays itself, but in a manner that appeals rather more to the senses than to the mind. Baily, a native of Bristol, showed an early taste for modelling. Being allowed to follow his bent, he wrought a series of plaster casts from the Homeric compositions of Flaxman, who was so satisfied with the talent they displayed that he received the young sculptor into his studio. Here Baily continued about two years, attending at the same time the classes of the Royal Academy. His first exhibited work that drew much attention was a model of 'Apollo discharging an arrow against the Greeks.' E. Baily.

His 'Eve at the Fountain,' when produced in marble, was so much admired for its ideal beauty that Baily's style of sculpture may be said to have taken from this statue its chief subsequent direction. It was purchased by subscription, and is now in the city of Bristol. 1822.

Mr. Baily became a Royal Academician in 1821.

His style of sculpture.

The severe style of Flaxman, by which his earlier efforts may have been influenced, was now abandoned for a more sensuous style that delighted in the softly undulating lines of the female form. The Venuses of Nollekens and one or two other statues being exceptions, there had been hitherto very little sculpture of this kind original in England; but after the favourable reception of 'Eve,' a succession of works by Baily followed, in which the purer art of his master melts into a style devoting itself by preference to the representation of womanly beauty and grace. Such were the statues of 'Psyche,' 'Helen unveiling herself to Paris,' 'Girl preparing for the Bath,' 'Eve listening to the Voice'—a companion work but not equal to the 'Eve at the Fountain,' and a pyramidal group of the 'Graces seated.' A more delicate and improved execution added to the effect of these luxurious marbles.

This effeminacy of style was somewhat redeemed by the historical portrait statuary of Mr. Baily's later life, as seen in the statues of Lord Mansfield and Mr. Fox in the entrance hall of the Houses of Parliament, his seated statue of Mr. Telford the engineer being also a good example of his art. A bust in marble, by Baily, of Sir Thomas Lawrence, is in the National Portrait Gallery.

Sculpture of R. Wyatt.

Richard J. Wyatt, a native of London, was first apprenticed to the sculptor Rossi,[1] pursuing his

[1] The performances of John Charles Rossi, an Englishman by birth though of Italian parentage, do not seem to have raised or influenced the position of British sculpture. Mrs. Anna Dawson Damer was an amateur sculptor of this time, of great enthusiasm,

studies at the same time in the Royal Academy classes. One or two of his models having come under the observation of Canova when on a visit to this country, Wyatt was taken by that master to 1821.
be his scholar at Rome. A sympathy of taste in sculpture had brought them together, and this sympathy continued ever after to influence the style of Wyatt. On Canova's death in 1822 he applied himself to study under Thorwaldsen, only once revisiting England.

The representation of the female form and the expression of loveliness and grace was what chiefly characterised the sculpture of Wyatt; and in this he took even higher honours than Baily. In the opinion of Mr. Gibson the sculptor, his contemporary and fellow-resident in Rome, 'Wyatt had acquired the purest style, and his statues were highly finished; female figures were his forte, and he was clever in composition and in the harmony of lines; drapery was also a great study with him. . . . No sculptor in England has produced female statues to be compared to those by Wyatt.' [1] Refinement of his style.

His statue of 'Musidora' at Chatsworth is an exquisite and quite original work, breathing from head to foot the most refined feeling of ancient art. The 'Girl at the Bath,' though also beautiful, is more commonplace in character. This statue, as well as his 'Glycera,' 'Nymph and Cupid' and 'Ino and Bacchus.' were in the International Exhibition of

and considerable power of execution. A bust by her of George III. is in the Register House of Edinburgh.

[1] Eastlake's *Life of Gibson*, p. 130.

1851; on which occasion one of the four first-class gold medals was awarded to his sculpture; the comparatively short life of the artist having ended at Rome in the previous year.

When on a visit to England in 1841 Mr. Wyatt received from the Queen a commission for a statue of Penelope, which was executed at Rome. This statue is draped, the dog and bow of Ulysses being introduced as accessories, and is more remarkable than perhaps any of his works for its simple dignity of air and refined taste.

There is undoubtedly a sentiment attaching to 'Penelope' as in connection with the delineation of conjugal faith in the 'Odyssey;' but it must be said of the greater number of the statues of Wyatt, however beautiful in form and of delicate finish and execution, and also of the female statues of Baily, that their peculiar merit consists rather in presenting a pleasing and lovely object of excitement to the eye and in gratifying the feeling, esthetic or otherwise, for what is simply beautiful, than in suggesting elevated sentiments and appealing to the nobler faculties of the soul. The observation made by Mr. Westmacott,[1] in his lectures on sculpture, upon the style of Praxiteles as compared with the higher art of Phidias, may with little modification be applied to the sculpture of Wyatt and Baily:—

'Praxiteles is spoken of by all the ancient writers as one of the greatest masters who has professed this art. . . . It cannot, however, be doubted that his peculiar merit

[1] *Schools of Sculpture*, Edinburgh, 1864, p. 176.

consisted, not in the imagination or the high purpose or aim of his works, so much as in the exquisite perfection of his execution. His selection of subjects appears to have corresponded with the soft character and style of art to which he was attached; for, although in the long list of works attributed to him there are numerous statues of nobler subjects, by far the greatest number are of Venus, Cupids, nymphs, and others of the class which afforded opportunity for the exercise of his peculiar excellence—the representation of richly-developed form and the delicate treatment of marble.'

Promising art of Musgrave L. Watson.

The premature decease of Musgrave L. Watson in 1847 may possibly be regarded as a check in the advance of British sculpture. Watson studied at London under Flaxman, and afterwards for two years at Rome. Of poetical imagination and eccentric character, his rising merit as an artist was not aided by his manners and address, and for lack of employment he assisted in the studio of Sir F. Chantrey and wrought afterwards with Behnes.

The work in poetic sculpture by which Watson is best known is the bas-relief from Homer of 'Death with Sleep bearing off the dead body of Sarpedon,' in which some discover a revival of the severe beauty and grand lines of the Phidian art of Greece.

His monumental bas-relief to the memory of Allan Cunningham at Kensal Green is a representation of Literature or Poetry, as a seated female figure half-draped, pensively clasping a lyre; quiet and elegant in conception and design. The principal achievement of Mr. Watson in portrait statuary is the colossal group of Lords Eldon and Stowell

Group of Eldon and Stowell.

in the library of University College, Oxford; the characteristically unostentatious seated statue of Flaxman at London University having been also modelled by him.

H. Timbrell. 1846.

Henry Timbrell, an Irish artist who died early in life at Rome, was for some time an assistant in the studio of Mr. Baily, and a sculptor of great promise.[1] For a statue now at Osborne, modelled by him and executed in marble for the Queen, he has taken a subject from Moore's 'Lallah Rookh' of a Hindoo girl pouring oil into a lamp on the bank of the Ganges, in which the poetry of art is applied with chaste and refined feeling to a subject original and lifelike.

Scottish sculptural art. Samuel Joseph.

The busts and a few portrait-statues by Samuel Joseph, an English sculptor working mostly in Edinburgh, were much above mediocrity, and superior to any examples of sculptural art that had been produced in Scotland previous to his practice. Joseph's bust of the Rev. Sir Henry Moncreiff is a very effective portrait, and the statue by him of 1844. Sir David Wilkie, presented to the National Gallery, is a work of acknowledged merit.

J. Fillans.

James Fillans, who died in 1852, was one of the first native Scotch artists who distinguished himself as a sculptor, practising in poetic as well as in portrait-sculpture. His bust of Professor Wilson, produced in marble for a public hall in Paisley, is a very characteristic likeness of Christopher North, and one of the best examples of Scottish art in

[1] *Art Journal*, 1849, p. 198; and 1855, p. 260.

portrait-sculpture. His statue of Sir James Shaw in Kilmarnock is also a work of merit. In the department of poetic sculpture a group in marble by him of a mother and child, in the possession of Mr. Napier of Shandon, is an expressive and tasteful composition.

Patrick Park.

Patrick Park was another sculptor, also a native of Scotland, of marked power of conception and execution, but with a considerable tendency to the picturesque and extravagant in manner. His modelling displayed a strong perception of character and skill in bringing it out, as seen in the busts of Sir Charles Napier (of Scinde), Napoleon III., and Admiral Lord Dundonald, which are favourable examples of his art. Park's appreciation of beauty in subjects of a more ideal kind was not equal to his appreciation of character in portrait.[1] Died 1855.

Sculptural art of Gibson.

The art of John Gibson, R.A., was, like that of Flaxman, eminently based upon a loving and faithful study of ancient sculpture. Along with this, in the case of Gibson as well as of Flaxman, although the results produced by each differed in character, there went a constant but discriminating reference to nature, whose highest types and most perfect forms Gibson considered to be embodied in the sculptural art of the Greeks. A Welshman by birth, he wrought for some years with the Messrs. Francis marble-cutters in Liverpool. His latent talent was discovered by Mr. William Roscoe, who gave him

[1] For information afforded as to the productions of this and other Scottish sculptors, the author is indebted to the kindness of Mr. W. Brodie, R.S.A., sculptor, of Edinburgh.

one or two commissions for bas-reliefs in terra cotta, taking otherwise an interest in his progress. What with working for the marble-cutters and the opportunities of instruction he enjoyed through his friends in Liverpool, Gibson rapidly improved in the practice of his art.[1]

The young sculptor's first exhibited work at the Royal Academy was a bas-relief in plaster of 'Psyche borne by two Zephyrs,' which was noticed by Mr. Flaxman. In 1817 he left Liverpool for London, where he received several commissions from Mr. Watson Taylor. He was encouraged by Flaxman (contrary to other advice) to proceed to Rome, the direction in which his own wishes very decidedly tended.

Gibson had the advantage at Rome of the advice and aid of Canova, to whom he had letters of introduction. Up to this time he had not studied in any academy or under any regular master.[2] He was set by Canova to model in the life-school, and brought in contact with Thorwaldsen and the art world of Rome. He now learned the practice and the laws which govern sculpture, and its comparatively limited range.[3]

His early works.

1819. Acting upon the counsel Canova often gave, not to copy his works, but to study nature and the Greeks, Gibson modelled at Rome his group of Mars

[1] *Life of John Gibson, R.A.*, edited by Lady Eastlake, 1870. Several early works by Gibson are now in the Liverpool Institution.

[2] Autobiographical Memoir in Eastlake's *Life of Gibson*, p. 48.

[3] *Art Journal*, 1849, p. 140.

and Cupid, produced in marble for the Duke of Devonshire; for whom also a bas-relief of the meeting of Hero and Leander was executed two years after. A group in marble of Psyche and the Zephyrs was a commission from Sir George Beaumont. The statue of 'Paris' (now at Kinfauns Castle, Perthshire), a graceful and beautiful work of careful and fine execution, was produced in marble for 1824.
Mr. Watson Taylor. The group of Hylas and the Nymphs, now in the National Gallery, was executed for Mr. Vernon. From the rather disproportionate size of the Nymphs and being placed very near the spectator, this work does not perhaps convey so favourable an impression as might be wished of the sculptor's style.[1]

It is very obvious in these earlier works of Gibson that he eschewed novelty of subject, however he may have displayed originality in the treatment. He drew his inspiration from the ancient mythology and the 'gods of Greece,' passionately lingering, as Keats did in poetry, within their domain of serene beauty. His intense delight in the beautiful was gratified by his study of those to him always charming subjects.

After the death of Canova, and having, as it were, fairly measured his own strength, Gibson allowed himself more scope in the choice of subjects. His 'Sleeping Shepherd' and 'Cupid disguised as a

More variety in his subjects.

[1] In the folio volume of works composed and executed by Mr. Gibson, published at London in 1861 by Colnaghi & Co., from drawings by Guglielmi, his statues, groups, and bassi relievi are rendered in outline as effectively as such works can be rendered by engraving.

Shepherd,' from the Aminta of Tasso, were favourites both in England and America, and were several times repeated. The group of the 'Hunter and Dog,' which was in the International Exhibition of 1851, the statue of the 'Wounded Amazon' at Eaton Hall, the bas-relief (in plaster) of 'Eteocles and Polynices with Jocasta intervening,' were works of more originality, the attitudes and expressions taken from incidents and persons observed by himself in the streets of Rome.

Their refined sentiment.

It must be admitted that in point of elevated sentiment and thought the sculpture of Mr. Gibson is inferior to that of Flaxman; yet in some of his works very refined sentiment is discoverable. In his 'Cupid caressing a Butterfly while preparing to pierce it with an Arrow,' he embodied the sentiment of Love tormenting the soul; 'Eros and Anteros contending for the Soul' typified the contest between earthly and celestial love; a bas-relief in memory of four children of Mr. Bonomi, who all died in one week, shows an angel plucking flowers, while another angel holds the flowers in his hand. His bas-reliefs of a monumental character generally convey some sentiment of Christian faith or practice simply and beautifully suggested. A model of a wounded warrior with a female figure tending his wound was left unfinished at the sculptor's death.

Of his bas-reliefs of poetical subjects produced in marble the two belonging to Earl Fitzwilliam of the 'Hours leading the Horses of the Sun,' and 'Phaëton driving the Chariot of the Sun,' are among the

finest.[1] Much of his ideal sculpture is, like this, mythological—a kind of sculpture devoid of interest to some people, but not so to Gibson, who entered *con amore* into the inner life and soul of the mythical beings he impersonated. Such subjects as 'Proserpine gathering Flowers on the Plains of Enna,' 'Aurora alighting on the Earth to bathe it with Dew,' the Goddess of Love in mortal form, full of sweetness and grace, he dreamed of by night and pondered over by day.

Gibson's Venus.

It may be doubted whether the celebrated Venus (first executed for Mr. Neeld) is one of Gibson's best works. The attitude was suggested by his having 'often remarked that ladies when holding a fan or any light object generally place their hands in repose in front of the person,'[2]—a somewhat artificial theory for a statue of Aphrodite. Of this work he made several repetitions, that for Mrs. Preston of Liverpool being the most elaborate, and remarkable as the first marble statue to the flesh of which the sculptor applied colour; having previously applied it in a slight degree to the drapery and accessories of his statue of her Majesty.[3]

[1] Were it justifiable to bring the mocking muse of Byron to illustrate what is meant to be a representation of earnest and pure sentiment, Gibson's beautiful group in relievo of 'Cupid and Psyche on a Couch' (the centre and only portion executed of a design for the nuptial Feast of Cupid and Psyche) might be described by the distich—

> And thus they form a group that's quite antique—
> Half-naked, loving, natural and Greek.

[2] Eastlake's *Life of Gibson*, p. 209.

[3] Canova is believed to have introduced colour in some of his

Colouring of statues.

'When this replica was finished,' says Mr. Gibson, 'I took the liberty to decorate it in a fashion unprecedented in modern times.' The flesh was tinted like warm ivory, the eyes blue, the hair blond; the ornaments being of gold and the borders of the drapery tinted. The sculptor was so charmed with his workmanship that he would hardly allow the statue, after retaining it several years in his studio to be sent to the owner.[1]

works, applied to the cheeks and lips.—Westmacott's *Schools of Sculpture*, p. 326.

[1] Autobiographical Journal, in Lady Eastlake's *Life of Gibson*. 'When all my labour was complete,' the sculptor writes, 'I often sat down quietly and alone before my work, meditating upon it and consulting my own feelings. I endeavoured to keep myself free from self-delusion as to the effect of the colouring. I said to myself, Here is a little nearer approach to life, it is therefore more impressive; yes, yes indeed she seems an ethereal being, with her blue eyes fixed upon me! At moments I forgot that I was gazing on my own production. There I sat before her long and often. How was I ever to part with her?' This singular passage in Mr. Gibson's diary will recall to the classical reader the story of Pygmalion and his ivory statue (Ovid, *Metam.* x. 8) :—

> . . . . . Miratur et haurit
> Pectore Pygmalion simulati corporis ignes;
> Saepe manus operi tentantes admovet, an sit
> Corpus an illud ebur: nec ebur tamen esse fatetur.
>
> The life-like form Pygmalion still admires,—
> Within his breast arise unwonted fires.
> Full oft his hands the polished ivory press;
> If flesh it is or no he strives to guess;
> That nought but ivory 'tis he will not yet confess.

It may be remarked that in this fable the poet makes no allusion to colour having been applied to the 'snow-white' ivory figure, which evidently is supposed to be a completed work. The concluding lines of the fable, where the ivory virgin is made to blush at the sight and the kisses of her lover, points to a natural colouring upon the statue being endued with life by the Paphian goddess, and is inconsistent with the notion of the statue having been the subject of artificial colouring.

Gibson's passion for colouring grew upon him as he advanced in life. He defended it by the alleged practice of the Greeks—a practice which in the case of marble portrait statues is not considered to have been satisfactorily proved. In England the colouring of statues has not been received with favour either by sculptors or by the public generally. It seems to be inconsistent with the severity and simplicity of sculpture, and to be a return in another shape to a picturesque and meretricious style of art.[1]

Classical treatment of portrait statues.

In the department of portrait-sculpture Mr. Gibson's classical taste in the practice of his art was pushed to an extreme. He had no toleration for modern coats and neck-ties, and his portrait or 'Iconic' statues were all treated classically and arrayed in what he regarded as proper sculptural costume. His statue of Mr. Huskisson, executed in bronze, now in front of the Custom-house at Liverpool, was draped in a toga or mantle, and had the arms and right shoulder and bust uncovered; an excess of classicism which caused considerable discussion, and did not meet with general approval. The marble statue of Mr. Huskisson, placed at the entrance of Lloyds', Royal Exchange, and one of Sir Robert Peel in Westminster Abbey, are similarly treated, except that in both the right arm and shoulder only are undraped, as great a concession probably in point of costume as the sculptor was inclined to

[1] In the International Exhibition of 1862 there were three coloured statues by Gibson—the Venus mentioned in the text, Pandora, and Cupid. The two last were the property of Lady Marian Alford and of Mr. Holford.

make. These statues are in their attitude tranquil and dignified. Another of his principal Iconic sculptures is the marble statue of Stephenson, the engineer, in St. George's Hall, Liverpool, also classically treated; what he proposed to himself as to the expression of this statue being to give his subject a look capable of action and energy, but contemplative and quiet, as most suitable for marble.

Gibson applied the same principles to the few portrait busts he executed as to his statues. His bust of the Duchess of Wellington had a more serious air than some of her grace's friends approved of, the sculptor holding an expression of commonplace cheerfulness and gaiety to be beneath the dignity of his art.

Statue of the Queen.

The commission for the statue of the Queen (now at Buckingham Palace) was received during Mr. Gibson's visit to England in 1844. To his great relief her Majesty had no objection to Greek drapery, which is indeed more susceptible of adaptation to female costume. This statue is distinguished by its natural grace and dignity, the expression of royalty being conveyed in the look and action, without the usual symbols of sovereignty. It was executed at Rome, the diadem, sandals, and borders of the drapery being tinted with blue, red, and yellow.

Group in Princes' Chamber.

The chief later work of Gibson was the group in the Princes' Chamber at Westminster, of the Queen seated between the standing figures of Justice and Mercy, with relievos on the pedestal. This masterly group has an air of placid grandeur, Justice

being marked by an expression of determination, Mercy by one of sympathy and sadness.

Mr. Gibson was a member of several foreign Academies, and although domiciled in Rome was elected a member of the Royal Academy of London. He was on the best terms with all his brethren of the Academy, to whom, on his death at Rome in 1866, he bequeathed the bulk of his fortune and the entire contents of his studio. 1833.

Mr. E. B. Spence, who practised mostly at Rome, was a pupil of Gibson. After Wyatt's decease he occupied the studio of that sculptor in Rome, finishing a considerable number of his incomplete works. The son of a sculptor at Liverpool, Spence proceeded early in life to Italy, and receiving commissions from Lancashire and other places, executed them in Rome. His style of ideal art was more picturesque and less refined than that of either Gibson or Wyatt. Among his most notable productions are 'Highland Mary,' 'Lavinia,' and two statues of ecclesiastics in their gowns in St. George's Hall, Liverpool. His group of four figures, the 'Finding of the Infant Moses,' is a work evincing talent and power of expression and execution, though pictorial in treatment and deficient in sculptural simplicity of manner. Spence. Died 1866. His picturesque art.

The beginning of the year 1871 witnessed the death at Cannes of Alexander Munro, a native of Scotland, whose productions were very favourably known when his health unhappily gave way. Introduced early in life to Sir Charles Barry by the late Duchess of Sutherland, he was engaged for a Alexander Munro.

short time in carving some of the works in the Houses of Parliament, to which he contributed a statue of Queen Mary (Tudor). He exhibited at the Royal Academy busts of Sir R. Peel and others.

His art and works.

As a sculptor of children and also of female portraits, whether in the round or in relievo, Munro especially excelled; that refinement of sentiment and æsthetic feeling for grace and beauty which was native to him showing itself thoroughly in his work. For the Museum at Oxford he executed statues of Hippocrates, Galileo, Davy, and James Watt; also colossal statues of Watt at Birmingham, and of Mr. H. Ingram at Boston. Mr. Munro's exhibited works in the International Exhibitions of 1851 and 1862, although they did not escape criticism, were upon the whole well received, and were remarked for their refinement of character and careful treatment. One of the earliest modelled of these, Paolo and Francesca, was put in marble for Mr. Gladstone.

1758–69. Later exhibited works of Munro were the 'Lovers' Walk' and 'Undine;' the 'Young Hunter' and 'Joan of Arc;' a 'Sleeping Boy,' and an alto-relievo of the Duchess of Vallambrosa. The Fountain-nymph in Berkeley Square, London, is also a work of Munro.

P. Macdowell.

Patrick Macdowell, a native of Ireland, held a good position as a sculptor of portraits as well as of ideal subjects. His model of a 'Girl Reading,'

1837. exhibited at the Royal Academy, gained him favourable notice from Sir James Tennant, and an introduction to Mr. T. W. Beaumont, M.P., for whom

he produced this statue in marble. Busts of Sir James and Lady Tennant were followed by portrait busts of Lord Dufferin, Alderman Cubitt, and Mr. Whiteside. Among his most noted Iconic statues were two statues in bronze of the Earl of Belfast and of Lord Fitzgibbon, erected the one at Belfast and the other at Limerick, and two marble statues of Lord Chatham and Mr. Pitt for the Entrance Hall of the Houses of Parliament.[1] Portrait busts and statues.

Without any very elevated sentiment or feeling, Macdowell's works in poetic sculpture were mostly of the kind already referred to when noticing the productions of Baily and Wyatt, as devoting itself chiefly to the representation of the female form. They were not equal in style to the masterpieces of those sculptors, but sufficiently attractive to the popular eye. Such were his 'Girl going to the Bath,' 'Eve,' and the 'Triumph of Love,' executed for Mr. Beaumont. His statue of 'Early Sorrow,' a girl weeping for a dead bird, is a subject of no great originality either in conception or treatment. One of this sculptor's best productions in ideal art is the group of Virginius and his Daughter, in which the forms are well contrasted. His ideal sculpture.

[1] The statues in the Entrance or St. Stephen's Hall, of the Palace of Westminster, executed by British artists, are as follows: Selden and Hampden, by J. H. Foley, R.A.; Lord Falkland, Sir Robert Walpole, by John Bell; Lord Clarendon, Lord Somers, by W. C Marshall, R.A.; Lord Chatham, Mr. Pitt, by P. Macdowell, R.A.; Lord Mansfield, Mr. Fox, by E. H. Baily, R.A.; Mr. Burke, by W. Theed; Mr. Grattan, by L. Carew.

CONCLUDING REMARKS.

THE Historical View of British literature and art which has been given in the preceding pages dealing mainly with the past, it would be going beyond its scope to speculate on the probable future of Literature, or of Architecture, Painting and Sculpture. In the case of literature, architecture and painting, such speculation is less called for, inasmuch as they are plants now thoroughly rooted in the soil of Britain, and, although subject always to influences of a prosperous or adverse kind, running no risk in the meantime of their vitality being seriously checked. They will now pursue respectively their course under as favourable auspices and with as favourable results as circumstances, time and chance may permit. Sculpture is in a somewhat different position. Its existence as an art of native English growth, dating from the time of Flaxman and his contemporaries, hardly extends to a hundred years, and its progress during the latter portion of the time has not in all respects been so satisfactory as to put the permanent well-being of the art, in its right and true form, beyond question.

Difficulties sculpture has to encounter.

British sculpture has difficulties to encounter peculiar to itself, arising partly from conditions inherent in the practice of the art, partly from the

defective encouragement and patronage awarded to its professors, and the state of the public taste. Compared with the wide range of painting in point of variety of subject and of treatment, the range of sculpture is extremely limited. Beauty and dignity of outward form, with what addition of sentiment and expression the nature of the subject admits and the genius of the artist can supply, is the foundation and nearly the sum and substance of all sculptural art; while the qualities of style most requisite for its treatment are simplicity, gracefulness, and severity. To derive pleasure from and heartily appreciate results of art-work produced under these conditions requires a certain training both of mind and eye, which the great majority of the purchasers of objects of taste have not as yet deemed it necessary to acquire. Fully appreciating the variety and fascinating qualities of the sister art of painting, they give it a decided preference, and purchase pictures to an immeasurably greater extent than they do sculpture. Painting is the more brilliant and generally attractive art; and it not unfrequently happens that this popular delight in and acceptance of painting, acting (perhaps unconsciously) upon a sculptor desirous of selling his works, is the cause of sculpture being produced of which the character and treatment is picturesque rather than sculpturesque.

Painting, the more attractive art.

But such a state of things is adverse to the healthy progress of the art. For the production of sculpture of a true and elevated and enduring kind,[1]

Subject to be within the range

[1] κτῆμα ἐς αἰεί.

of sculptural art, and appropriately treated.

what is essentially required is a choice of subject within the limits of sculptural art, and a simple and severe (though it may be less popular) treatment, suitable to the subject, and consistent with the principles and laws of the best Greek examples and of nature.

Skill and capital required in sculpture.

In all sculpture, whether portrait or ideal, not only the modelling but the production in marble or bronze of what has been modelled involves an expenditure of skilled labour and capital calling perhaps for more consideration on the part of the patrons of art than is sometimes accorded. And this applies to portrait-sculpture, to life-size busts and statues, as well as to Iconic and ideal statues, groups and large relievos. Portrait-sculpture, like portrait-painting, may be apt in some hands to run into a mechanical or conventional manner; but, when faithfully executed, a portrait bust or statue has in it so much genuine application of truthful work and study of expression, that its production first in the clay and afterwards in marble under the sculptor's superintendence and with his finishing touches, is a real and a valuable work of art. Ideal statues and small reliefs and medallions have likewise their own value as productions of art.

State patronage of sculptural art.

Sculptural work of a more important kind, as large Iconic statues, groups and relievos, implies the exercise of a liberal patronage often beyond the means of private individuals. And here the State (when not influenced by views of economy carried to excess) may lend its aid with considerable effect on the occurrence of a fitting occasion, such as the

building and recent decoration of the Houses of Parliament. Looking to what has been done in that direction, it cannot be denied that the statues especially in the Entrance or St. Stephen's Hall, and the group of her Majesty supported by Justice and Clemency in the Princes' Chamber, are worthy results of State patronage of art. In the case of sculptural works of a monumental character, the exercise of patronage, whether by Parliamentary committees or by committees of private subscribers, is always liable to be attended with difficulties, to overcome which there will be required on the part of employers a spirit of fairness and impartiality directing their proceedings, and on the part of artists moderation and discretion.

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